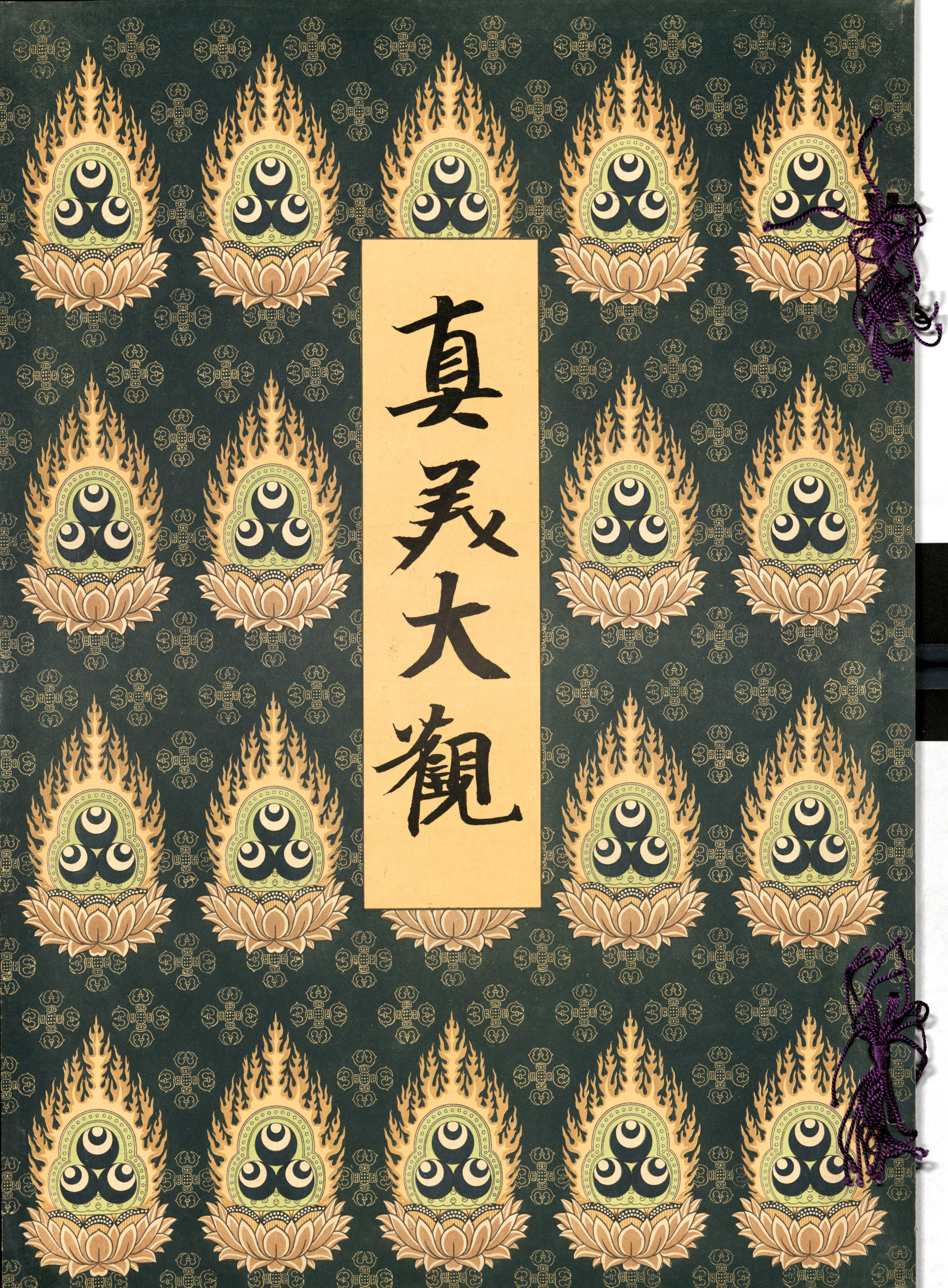


真義大觀



SELECTED RELICS

of JAPANESE ART

Vol. III.

EDITED BY S. TAJIMA.

真美大觀

PUBLISHED

BY

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眞美大觀 第三冊

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如意輪觀世音菩薩木像

傳聖德太子作

(身長五尺二寸)

奈良縣下眞言宗中宮寺藏

中宮寺は聖德太子(西曆五七三年—六二一年)の班鳩宮趾の東隅に現存する尼寺にして、太子の母后穴穗部間人皇女の宮を寺となしたるものなり、茲に出せる木像は其寺の本尊にして、寺傳に聖德太子の作といへり、如意輪觀世音のことは、第一冊、廬山寺の觀世音と東寺の六觀世音とに於て述べたるが如し、但し彼の廬山寺の像の如く、右手を立て、說法度生の相を爲すものは彌勒佛にして、この說法の相は如意輪觀音になきことなるに、人多くは之れを知らずして、指端を頬に觸る、如意輪思念の相と混同し、すべて之れを如意輪觀音とするは甚だしき誤なりといふものあり、然れども經文に據るに、如意輪には支願憶念相と立指說法相との兩様あることを説くを見れば、廬山寺の像もこゝに掲ぐる像も共に如意輪觀音なること疑なし、この種の觀音は古代より我國に傳來し、京都太秦廣隆寺にも亦二軀安置せられ、一は太子の自作といひ、一は百濟の貢獻なりといふ、蓋し西曆紀元第一世紀頃に當り、印度西北部に大乘佛教の興起せると共に、佛天像の製作大に行はれ、互に技工を競ひし極、遠く西方希臘の彫刻法をも參酌せしことありしこのことなるが、今この觀音の像を見るに、其面首幹肢の自然の發達を毀らず、又相好の圓滿なる、或は多少其餘響を受けしやも知る可からず、この像果して聖德太子の作なりや否やは斷定し難きも、其製作の優秀なる、廣隆寺に傳ふるものより遙に其上にあり、所謂推古時代木彫の至大なる標範として又比儔す可きものあるを見ざるなり

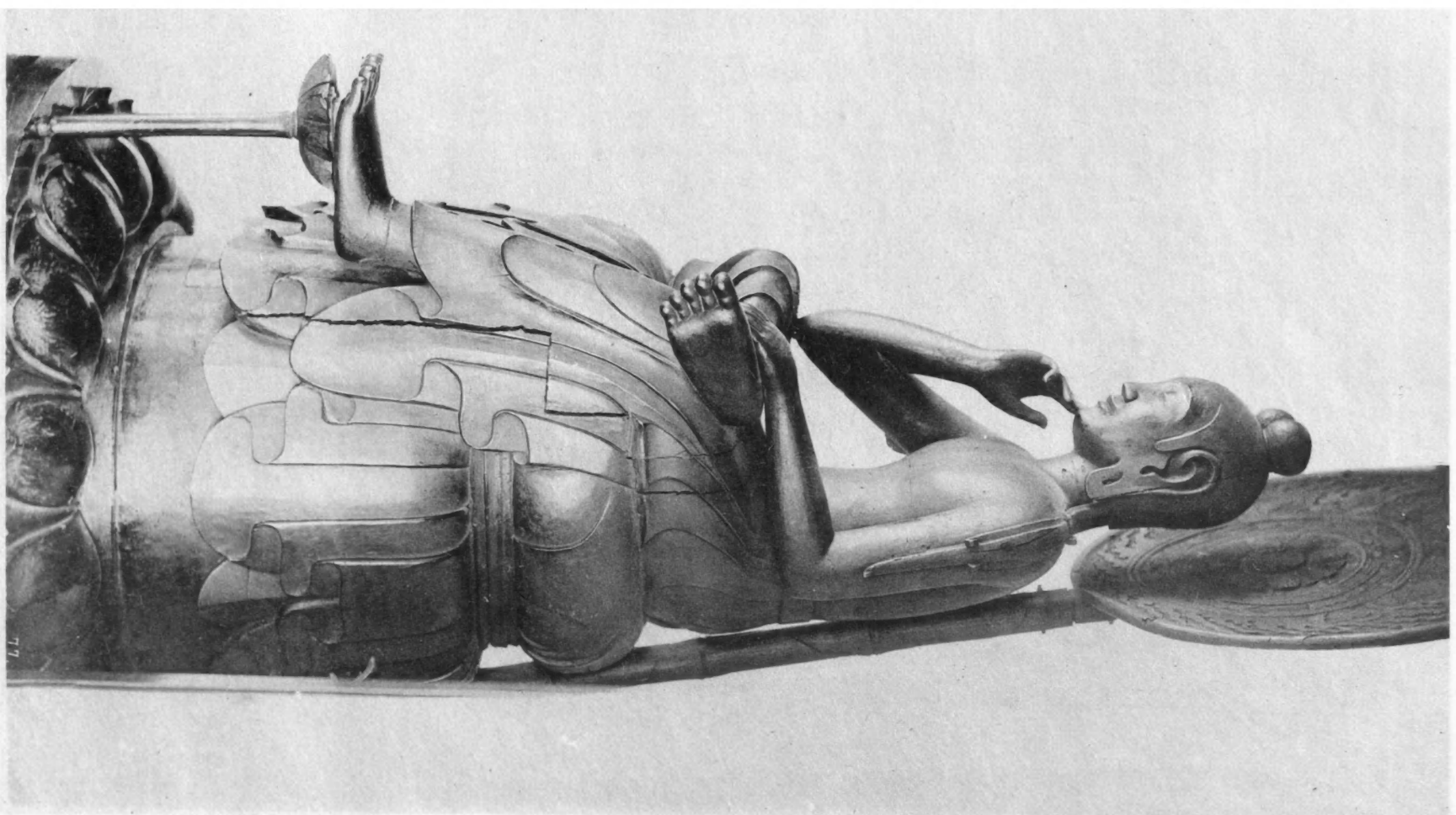
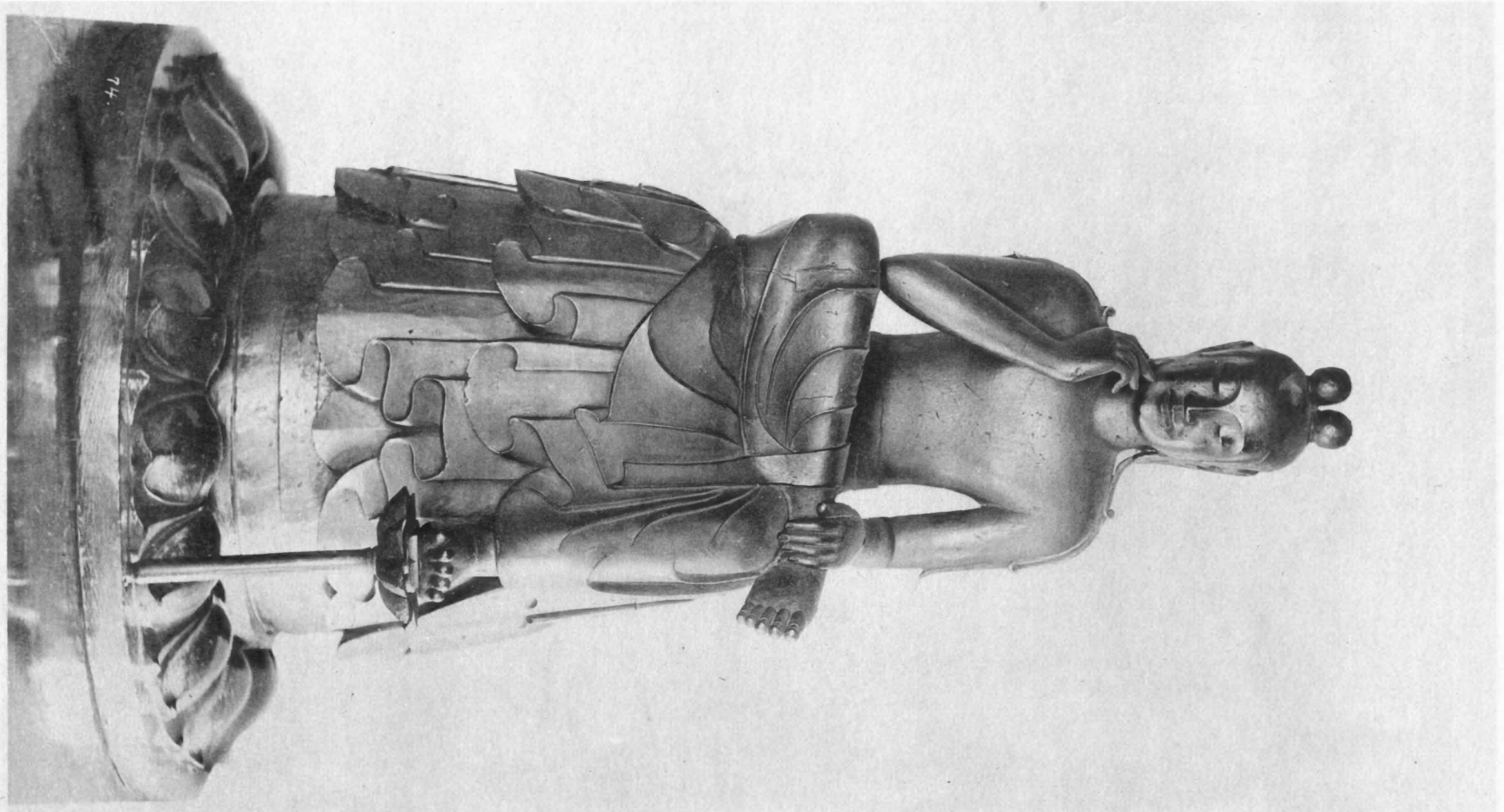
WOODEN IMAGE OF CAKRAVARTĪ-CINTĀ-MANĪ AVALOKITEŚVARA (NYOIRIN KWANNON).

SAID TO BE BY SHÔTOKU TAISHI.

(5 feet 1½ inches in height.)

OWNED BY THE TEMPLE CHŪGŪJI, NARA.

Chûgûji is a nunnery which was formerly a palace of the mother of **Prince Shôtoku**, and still stands in the eastern corner of the ancient site of the palace of Ikaruga, the old residence of the Prince (573-621 A.D.). The wooden image here reproduced is the chief object of worship of the nunnery and is a work of the Prince himself according to tradition. Of Avalokiteśvara we have spoken more than once. (see Vol. I that of Rosanji, and "Six Avalokiteśvaras" of Tôji). The image is in an attitude of meditation which is a characteristic of the saint. Such images have been handed down from olden times, two being found in the Kôriuji, Udzumasa, Kyôto, one said to be by Shôtoku, the other from Corea. In the present image we observe that the entire body, is very true to nature, which may indicate an influence of the ancient art of North India. Whether it is by the Prince or not we can not tell; but it is much better workmanship than that of the Kôriuji just mentioned; indeed it is the finest specimen of the Suiko period (593-628 A.D.).



觀勒僧正木像 作者不詳

(身長三尺)

奈良縣下法相宗大本山法隆寺藏

觀勒は百濟國の貢僧にして、推古帝の十年(西曆六〇二年)に來朝せり、僧史を閲するに、師は天文、地理、方術に精通したることを記すれども、佛教に於ては何種の法義に通達したるか詳ならず、嘗て聖德太子(西曆五七三年—六二二年)は、星宿曆占を以て眞個の佛教を雜亂するの虞ありとなし、深く師を戒められたることありといふ、而も師は推古帝の三十二年(西曆六二四年)僧正に任せられ、我全國の寺院僧尼を統督したるを見れば、其伎倆と德望とは當時に冠たりしこと知る可し

こゝに出せるものは、推古時代に作られたりと稱する僧正の肖像なるが、其斧削の痕と材質の時代とに由りて察するに、此傳説眞に近からん、若し否らすとせんも、恐らくは當代を距ること遠からざるの作なる可し、其高僧碩德の相、眉宇の間に顯はれ、神采奕々眞に逼るが如き、名工巨匠に非らずんば、豈能く斯の如くならんや、若し夫れ我國に存する古肖像中、其最も古くして且つ最も優なるものを求めんか、必ず先づ指をこの像に屈せざるを得ざるなり

WOODEN IMAGE OF THE HIGH PRIEST, KWANROKU.

SCULPTOR UNKNOWN.

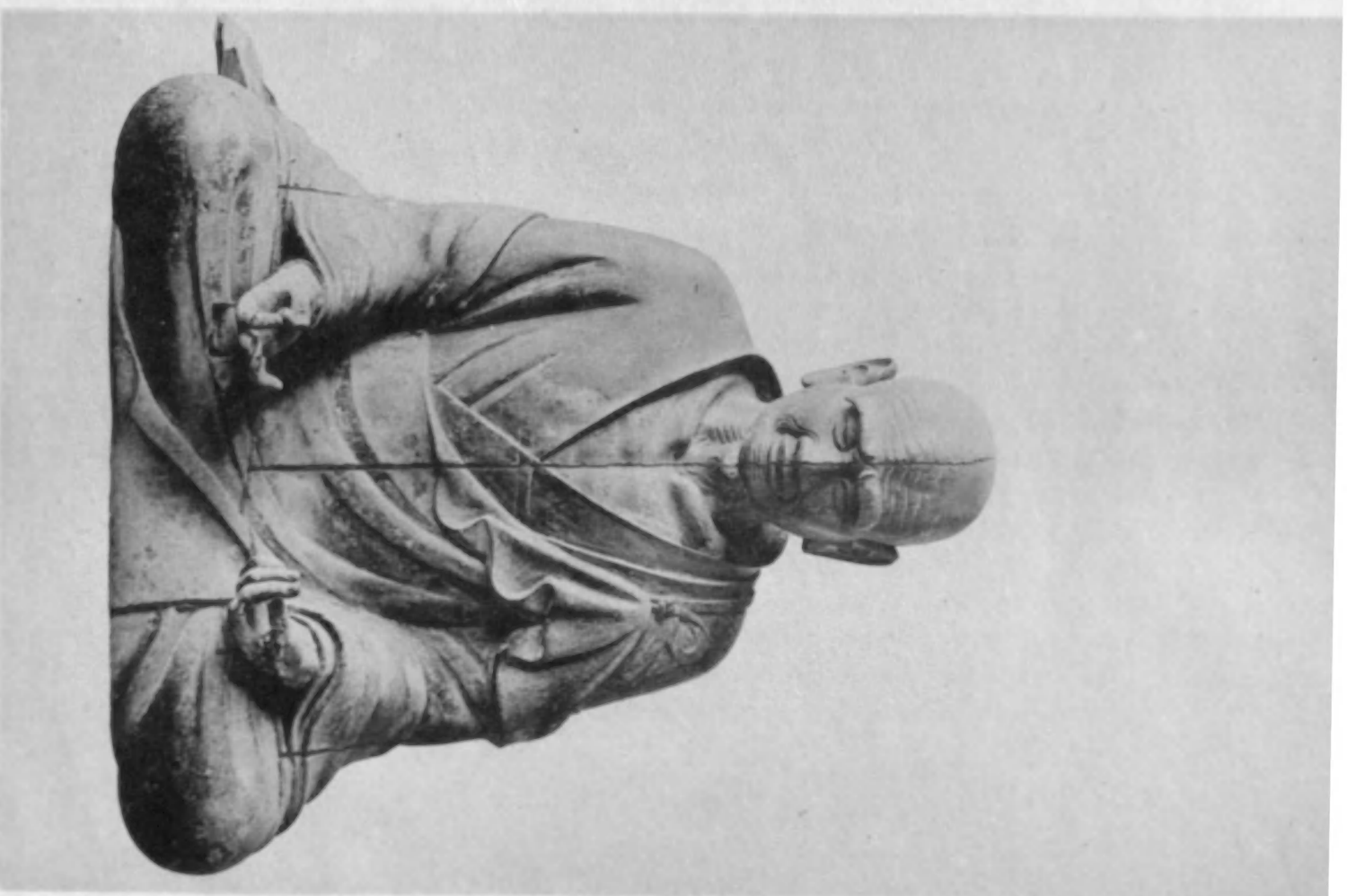
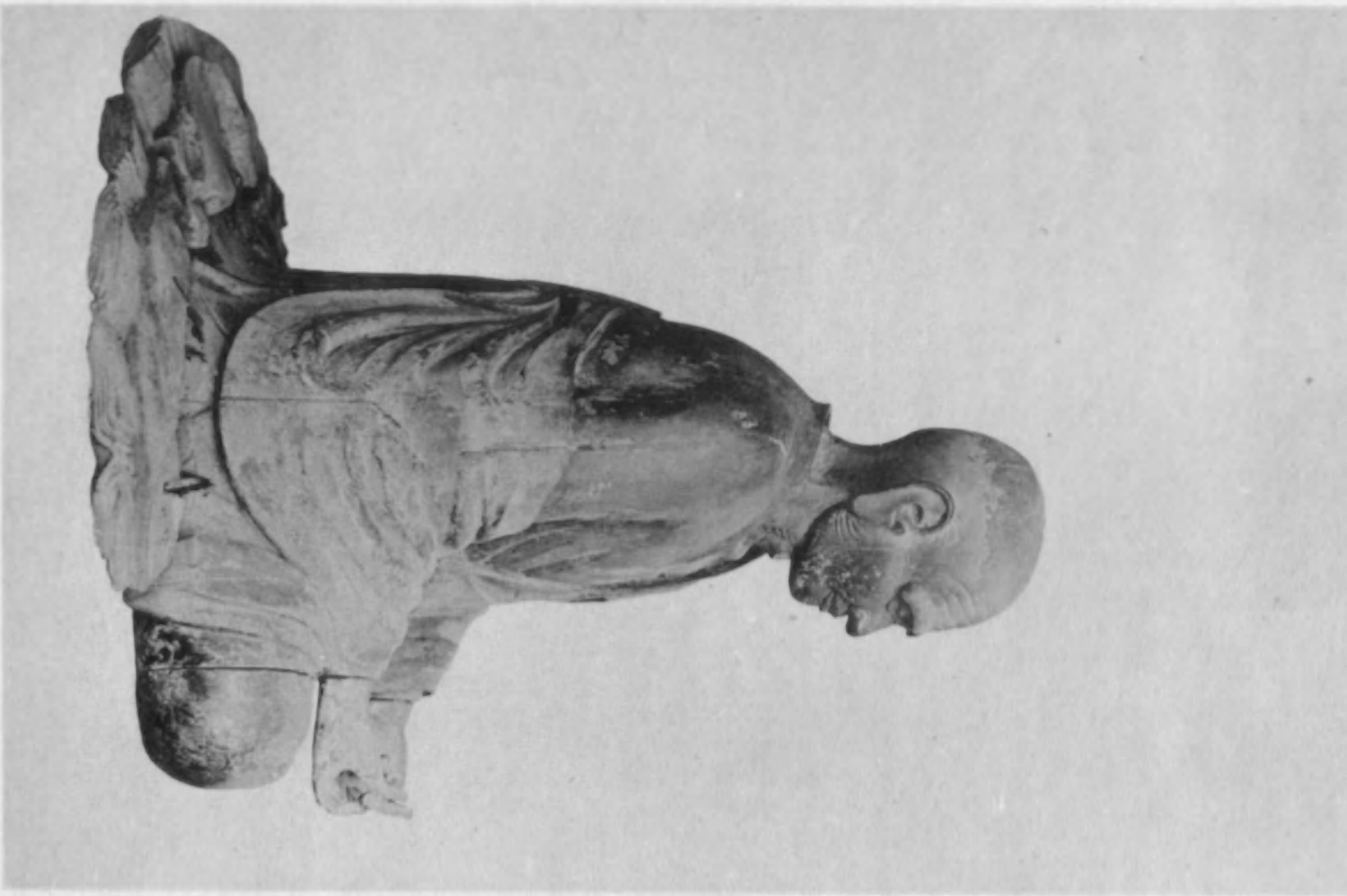
(2 feet 11 $\frac{1}{3}$ inches in height).

OWNED BY THE TEMPLE HÔRIUJI, NARA.

(COLLOTYPE.)

Kwanroku was a Corëan priest who came to Japan in the tenth year of the reign of the Empress Suiko (602 A.D.). In a biography of priests it is stated that he was versed in astrology, geography and fortune-telling but we find no word as to the special branch of Buddhism he professed. Prince Shôtoku, it is said, once warned him that astrology, fortune-telling or the like might cause confusion in Buddhism. In 624 A.D., however, he was promoted to the rank of highest priest, whose duty it was to superintend all the priests and nuns of the Empire.

The image here reproduced is said to be representative of the sculpture of the Suiko period, and the tradition seems credible judging from the quality of the material used and the skill shown in the use of the knife. This is one of the oldest and most distinguished sculptures in Japan.



阿彌陀、觀音、勢至、三尊銅像 作者不詳

(中尊身長一尺六寸、脇侍兩尊各身長八寸、
後背屏障一尺七寸五分、横二尺六寸)

奈良縣下法相宗大本山法隆寺藏

阿彌陀佛のことは、第一冊法然院の本尊に就きて説き、觀音のことは同冊東寺の六觀世音菩薩畫像の處に述べたるが如し、勢至は具には得大勢至といひ、觀世音と共に阿彌陀佛の教化を補佐し、其淨土に往生せんと願ふものを迎攝する大士なるが、觀無量壽經(藏經地持第二冊)には、此大士の身量等は觀世音に同じく、其智慧光は普く一切衆生を照して、三途(火刀血の三苦ある境界)の苦を離れ無上力を得せしむるが故に、この大士を大勢至といひ、又其一毛孔より發する光明を見るに至れば、直に十方無量の佛光を見得るが故に無邊光とも號すと説き、首楞嚴經(藏經成軌第一冊)には、大勢至菩薩もと因地に在りし時、念佛を以て无生忍を得たれば、今此世界に於ても、念佛の行者を攝取して淨土に歸せしめんと説けることを記せり、以て此大士の性質及び行業を知る可し、其觀世音と共に阿彌陀の左右に侍する典據は、觀無量壽經に、印度摩揭陀國阿闍世王の母后、韋提希夫人が、空中にこの三尊を拜したりといへる文、及び阿彌陀佛が二大士と共に念佛者の前に來現すといふ數處の文あるに由れり、但しこの二大士は同位同格にして、大勢至の慧光と觀世音の慈光と、固より優劣のある可き道理なれども、觀世音は支那日本等に於て廣く信奉せられ、而して大勢至は世人の信仰を受くること厚からざるは奇といふ可し

こゝに掲ぐる三尊の銅像は、古記に據れば、光明皇后(聖武帝の后)の母、橘夫人が念持佛として鑄造せしめられしものにして、世に所謂天智式(天智時代は西曆第七世紀の中頃)と稱するものなり、其三尊の銅像が優美精巧を極めて、本邦に於ける造像術の一大發達を告げたる標幟たるのみならず、後背の屏障(下段に寫出せるもの)の如き、亦當代に於ける鑄造美術の極粹なるもの、其勁健にして而も優美なる曲線を以て巧に彼れが如き精妙なる諸聖者文様を鑄成せる處、眞に驚嘆の外なきなり、また臺板には波文を作出し、三尊の蓮座を波面より抽出せしめて、曼荼羅を成就せる處、意匠の巧妙なるを認む可し、洵に是れ當代に於ける製作品中最も尊重推崇す可きものならん

COPPER IMAGES OF BUDDHA AMITÂBHA, BODHI-SATTVAS AVALOKITEŚVARA AND MAHÂSTHÂMA WITH A FOLDING SCREEN.

ARTIST UNKNOWN.

(The middle Buddha 1 foot 6 $\frac{3}{4}$ inches in height; the two Bodhi-sattvas each 10 inches in height.)

OWNED BY THE TEMPLE HÔRIUJI, NARA.

(COLLOTYPE.)

Of Amitâbha and Avalokiteśvara we have already spoken in the first volume (see respectively the image of the Buddha of Hōnenin and the six Kwannon of Kyōwōgokokuji i.e. Tōji). Mahâsthâma, or Mahâsthâma-prâpta as he is otherwise called, is said to assist the Buddha in the work of salvation. According to the Amitâyur-dhyâna sūtra the size of his body is the same as that of Avalokiteśvara and the light of his wisdom is able to save all beings of the world and at the same time to impart a great power to them. Hence the name Mahâsthâma (possessor of great strength). In the Śûrâṅgama sūtra it is mentioned that he is a special protector of the believers in Amitâbha for it was by virtue of his faith in that Buddha that he himself acquired the great resignation which qualified him to be a Bodhi-sattva (saint). In the sacred books of the Buddhists, we often find these three mentioned as a triad, in which Avalokiteśvara represents mercy or love, and Mahâsthâma wisdom while Amitâbha is said to be possessed of both. The representative of mercy has become more popular than that of wisdom in all the Buddhist lands belonging to the northern school.

These images belonged, according to the tradition of the temple, to Lady Tachibana, mother of the Empress Kōmyō, she being said to have ordered them to be cast for her private use. It is in the style of the Tenchi period (latter part of the 7th century). The figures of the three saints so excellently worked out, the beautiful design of the screen with various deities depicted on it, the three lotus flowers and the waves on the floor, are all marks of the great development of the casting art in that period.



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聖觀世音菩薩銅像 作者不詳

(身長七尺)

奈良縣下法相宗大本山藥師寺藏

聖觀世音は六觀音の第一にして、其形相には、左手紅蓮花、右手開花相第一冊、東寺の六觀音畫像中に出せるもの、如し、左手赤蓮花、右手紅蓮花、左手白蓮花、右手施無畏印、左手蓮花、右手白拂子等、種々の異あれども、皆二臂にして、寶冠には阿彌陀佛を戴く例なるに、こゝに掲ぐるものは寶冠の化佛なきのみならず、左手は餓鬼界濟度の爲めに風(頭指)空(拇指)相捻りて、聖觀世音に固有の印相を示せども、右手は風(頭指)火(中指)相接せしめ、避除障罪の力用を顯はすのみにして、執蓮の相なし、是れ如何なる典據に基けるものなるか詳ならざれども、百濟高麗より傳來せし圖式に由りて造り成せしものならん、蓋し我國の佛像は推古時代(西曆第六七世紀の交)の朝鮮風に始まり、天智時代(第七世紀の中頃)を経て、天平時代(第八世紀の前半)の最巧最妙に達せり、この天平時代も、後期乃ち孝謙帝(西曆七四九年—七五八年)時代のものには、拙劣なるもの多く、前期乃ち元正聖武の朝(西曆七一五年—七四八年)に成りしものには所謂印度希臘式混入調和し、我國美術の優美圓熟の極點に達したり、こゝに掲ぐる銅像は、この天平前期の前驅ともいふべきものにして、其軀幹手足の自然なる、天衣瓔珞の精妙なる、人をして毫も材料の堅剛を感せしめざるは巧といふ可し、寺傳には、この像を百濟國の貢獻する所なりといへども、彼の國果してこの靈軀を鑄造せる名工ありしや、甚だ疑ふ可し、若し果して外國製なりとせば、寧ろ支那唐朝の良工が作れるものとするを妥當なりと信ず

COPPER IMAGE OF ĀRYA AVALOKITEŚVARA.

ARTIST UNKNOWN.

(6 feet 10 $\frac{3}{4}$ inches in height.)

OWNED BY THE TEMPLE YAKUSHIJI, NARA.

(COLLOTYPE.)

Ārya Avalokiteśvara is one of the Six Avalokiteśvaras. His picture has been given in Vol. 1 (see "Six Avalokiteśvaras" of Tōji) though that differs in several points from the present image. To what authority the difference must be referred we can not say. Perhaps the type of the present image is in imitation of a Korean work. Buddhist images in Japan follow the Korean style in the Suiko period (593-628 A.D.). Passing the transition period of Tenchi (middle of the 7th century) art reached the climax of its development in the Tempyō period (first half of the 8th century). The last named period is again divided into two, the earlier and the later. The later period i.e. the reign of the Empress Kōken (749-758 A.D.) already shows decline, but the earlier period i.e. the reigns of the Empress Genshō and the Emperor Shōmu (715-748 A.D.) contains some most excellent works which are rightly called Greco-Indian in type showing a very high grade of development. The present image is to be placed in the earlier period of Tempyō, or to speak more precisely, it is a forerunner of that period. The body and limbs are so natural, the heavenly garment and the garlands so beautiful and light that it does not strike one as being of metal. The tradition of the temple has it that it was presented to the court by Corea but we are much in doubt if Corea had an artist of so great merit. If it is really an imported image we should rather assign it to an artist of the Tang dynasty of China (7th, 8th and 9th centuries).

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九面觀世音菩薩木像 作者不詳

(身長一尺二寸五分)

奈良縣下法相宗大本山法隆寺藏

法隆寺は聖德太子(西暦五七三年—六二一年)の創立にして、太子時代の佛像佛器等を藏すること夥しく、又其金堂、層塔、二王門等も當代形式のまゝ、今日に至れるものなりといへば、此寺は推古時代の技工、即ち當時に於ける美術の如何を知る可き究竟の材料を學者に供給する名利といふ可し、茲に掲ぐる九面觀世音木像に就きては、同寺の古記に種々の説あり、曰く推古帝の三年、淡路島に漂着せる沈水香木を聖德太子に獻せしかば、之れを用ゐて觀音の尊容を彫刻せり、今の九面の像是れなりと、又曰くこの夢殿の内に安置する身長一尺の十一面觀世音は、聖德太子白檀を用ゐて自から彫刻し本尊とせられしものにして、臺座は檜なりと、この二説に依れば、九面と十一面との二種の觀世音が夢殿中に安在するが如くなれども、古來この殿裡には九面の一體奉祀せらるゝのみ、是を以て法隆寺の學僧訓海は説を爲して曰く、九面に本面と太子の尊顔を加ふれば十一面を成さん、十一面觀世音の祕印に由れば、行者の面を合算することなきにあらずと、是れ蓋し太子が世事出世事に關し、深思熟慮の必要を感ぜらるゝに當りては、毎にこの夢殿に入りて靜坐せられしといふ古傳説を、珍伽行者の修法に合勘せるものならん、然れども良訓は首楞嚴經(藏經成帙第一冊)の觀世音が衆多の妙容を現じて無邊の祕密神咒を説き群生を利益する條に、或は一首、三首、五首、七首、九首、十一首等を現せんとあるに據り、九面を強て十一面とするの非を説けり、今この像を見るに、本面を合算するも九面あるのみ、然るに之れを十一面といふは、本面額上の化佛を一面として算入したりとせんか、外に尙七面の化佛あるを如何せん、又此像の左手に寶瓶を捧げ、右手に念珠を掛くるを以て、十一面觀世音の祕印とするの説あれども、九面觀世音の手印が之れに異なることを證明するの典據なければ、吾人は寧ろ之れを九面觀世音とするの穩當なるを信ず、而して其製作に至つては、或は推古時代といひ、或は天智時代といひ、或は天平時代といひ、又或は唐代ともいひ、其評論區々にして未だ是れが決定を見せず、雖も、其體制、瓔珞衣裳等より觀るも、推古時代には未だかゝる佛像の形式は存せざりしが如し、之れを天智天平といふも、此像の如き姿勢の俊秀にして、技藝の精巧を極めたる木彫に至ては未だ其依準を得ず、之れを唐代の作となすも亦他に未だ其比類を見ず、故に其製作年代は容易に斷定す可きに非ずと雖も、要するに此佛像が本邦藝術史上に最大の價值を有すること、恐らくは何人も異論なき所なる可し

WOODEN IMAGE OF NAVA-MUKHA AVALOKITEŚVARA (THE NINE-FACED KWANNON).

SCULPTOR UNKNOWN.

(1 foot $2\frac{3}{4}$ inches in height.)

OWNED BY THE TEMPLE HÔRIUJI, NARA.

(COLLOTYPE.)

Hôriuji was built by Prince Shôtoku (573-621 A.D.) and various images of Buddhas and Devas, and several Buddhist articles are stored there, most of them being contemporaneous with, or earlier than, the Prince. The Kondô (the Golden Hall), Pagoda, Niwô gate and others are still as he built them. The temple thus supplies fine materials for the study of the ancient architecture of Japan.

As to the wooden image of Nava-mukha Avalokiteśvara the traditional record of the temple gives two opinions. According to the one, the nine faced Kwannon was sculptured out of Aloe wood found in 595 on the sea-shore of an island in the province of Awa and presented to the Prince. According to the other, the Eleven-faced Kwannon, one foot high, which is enshrined in the Yumedono (the Hall of Dreams) of the temple was sculptured by the Prince himself out of white sandal-wood and made an object of worship. From the above records it appears as if there were two different images in the Hall but in fact we have only one, nor is there any further evidence of there ever having been another. Kunkai, a learned priest of the temple, is of the opinion that the nine faces with the principal one of the image and that of the Prince himself as worshipper make up the number of eleven as it is not unusual to count the face of the devotee. This signifies the union of subject with object according to the Yoga practice. The Prince is said to have sat there in the Hall before the image whenever he had any thing to take into serious consideration. But there are some of equal authority who oppose this view, and it seems perhaps better to call it the Nine-faced Kwannon, interpreting the mention of the Eleven-faced as a mistake on the part of the recorder.

As to the date of the image, opinions differ much. Some believe it is of the Suiko period (593-628 A.D.), others, of the Tenchi (668-671 A.D.) or the Tempyô (8th century). Some assign it to a Chinese artist of the Tang dynasty (from the beginning of the 7th century to the beginning of the 10th century). But in the Suiko period we find as yet nothing like this, no such drapery, no such ornamentation, nothing indeed at all in this style. Even in the Tenchi and the Tempyô periods we have no sculpture to be compared with this; much less in the Tang dynasty of China. We are quite unable to refer this to any art-period but no one would hesitate to call it the most excellent and noteworthy object of art ever produced in the history of Japanese sculpture.

釋迦牟尼佛銅像 作者不詳

(身長八尺)

京都府下眞言宗蟹満寺藏

釋迦牟尼佛のことは既に第一冊吳道子及び狩野祐勢の釋迦文殊普賢畫像の處に述べたり然れども彼の畫像は佛が菩提樹下に於て大覺自證の後海印三昧に住して法樂を享受する狀を描きたるものにしてこの銅像は六道地獄餓鬼畜生阿修羅人間天界に輪廻する群生に對して說法し之れを濟度する心相を鑄成したるものなり其兩臂の印相を見るに左手は空(拇指火中指)を彈せんとするものにして佛智佛願を發動して無緣の大慈悲を行ふことを表示し右手は空(拇指風(頭指)相接して禪定精進兩ながら堅固に散亂懈怠なきことを顯彰せるもの、如し但し此印相は普門示現度生一切を誓へる觀世音菩薩のものと同じ蟹満寺の相傳に據ればこの像は源平時代(西曆第十二世紀)までは相樂郡袴田村東の光明山頂に安置し曾て兵燹の爲めに堂宇灰燼に歸せし後は久しく露佛のまゝなりしを村人相謀りて今の蟹満寺に移し終に本尊として奉祀するに至れるなりと光明山上の堂宇は何の時代に何人が建立せしものなるかまた村人が蟹満寺に移したるは何時の頃なりしか信證の徴す可きものなし然れども其意匠の高妙なる其相好の端正圓滿なる又其材料を自在に使役せるが如き諸點に照せば此銅像は天平(西曆第八世紀)前期の作と推斷せられざるにあらず鑑識家中には之れを天智時代(西曆第七世紀の後半)の遺品といふ者あれども之れを彼の時代に成れりといふ奈良西京藥師寺の藥師三尊銅像に對觀せば技巧自ら甲乙の差異ありて其間若干の年代を隔つることを認む可しとまれ此像は本邦鑄造佛中有數の大作たること争ふ可からず

COPPER IMAGE OF ŚĀKYAMUNI.

ARTIST UNKNOWN.

(8 feet in height.)

OWNED BY THE TEMPLE KANIMANJI, KYÔTO.

(COLLOTYPE.)

Of the Buddha Śākyamuni we have already spoken more than once in the first volume of the present series (see e.g. "Śākyamuni, Mañjuśrī, and Samatabhadra" drawn by Wu Tao-tze).

This image represents him as preaching his law, as the saviour of the world of beings. According to esoteric Buddhism the sign made by his left hand i.e. the touching of the thumb and the middle finger means the exercising of his perfect wisdom and great vow, through which he shows his absolute compassion towards all beings. The thumb represents the void which further stands for wisdom and the middle finger the fire which is the symbol for his vow. In the same way the thumb of the right hand signifies meditation (also the void) and the second finger effort (the air). The touching of these two means the right application of thought and earnest effort in his work. This attitude is often assumed by Avalokiteśvara.

This image is said to have been left exposed till the Genpei period (12th century) on mount Kōmyō, Kabata in Kyōto, after the temple had been burnt down in a civil war. The people of the village brought it down enshrined it in the temple Kanimanji. We know nothing of the first temple save that it is said to have been on mount Kōmyō but the image in question might be ascribed to the early part of the Tempyō period (8th century) judging from the excellence of design, the nobility of countenance and the richness of the material used in casting. Some connoisseurs would place this in the Tenchi period (latter part of the 7th century) but when we compare it with the image of Yakushi (Bhṛ̥ṣajya-ācārya Buddha) preserved in the temple Yakushiji, Nara, and which belongs to the Tenchi period, we observe a difference between the two in point of dexterity, a difference sufficient to preclude the possibility of their being contemporaneous. Any how this is one of the greatest works of sculpture in Japan.

梵天乾漆像 作者不詳

(身長一丈三尺二寸)

奈良市華嚴宗大本山東大寺藏

梵天は、古來印度人が造物主として信奉せる神にして、彼の國の古典を見るに、太初梵天先づ生れ、獨住せしこと一切なりしが、既にして思惟すらく、希くは諸の有情此に來生せよと、此に於て多數の梵子一時に生出したりとあり、而して印度の佛教徒も、梵天を以て三千大千世界の主と稱すれども、是れ國人の傳唱せし所を襲用せしに過ぎず、龍樹大士(西曆第一世紀の末葉、印度の西部に生れ、大乘佛教を興隆せる高僧)の如きは、世界に神あり、常に尊勝憍慢の法を求むるが故に、自から天地人物は是れわが化作なりと言ふのみと、梵天を評せり、蓋し佛教徒は、すべて此等の神を否定せざるのみならず、佛徒中には、この神の住する天界に身を寄せて修行の便を得るものありとも説けり、又大乘佛教の説法には、この神は帝釋天と共に必ず來會し、或は請法者の列に加はり、或は教法、行者の護持者たらんことを誓ひ、飽くまで佛教に柔順にして、且つ有力なる作業を爲すといへり

こゝに掲ぐる像は、東大寺三月堂の本尊不空羂索觀世音の脇士として帝釋天と對立するものなり、其顔貌の温和高雅にして、而も端嚴なる、三千大千世界の主として、はた又佛教の守護者として、能く圓滿の能力を具備することを感じ得るに足れり、作者は古來良辨僧正なりと傳へ、甚だ正確ならずと雖も、實に天平時代(西曆第八世紀)の古遺物中、有數のものにして、決して尋常彫刻家の作品にはあらざるなり

DRIED LACQUER IMAGE OF THE GOD BRAHMĀ.

ARTIST UNKNOWN.

(13 feet 4 inches in height.)

OWNED BY THE TEMPLE TÔDAIJI, NARA.

(COLLOTYPE.)

Brahmā is the supreme god in the Indian pantheon and especially as one of the triad he is the Creator (Śiva being the Destroyer, and Viṣṇu the Preserver). According to the Indian tradition he himself came into being first and lived alone for a Kalpa (a long period so named); he then desired the creation of other beings, and thus were all beings created. Indian Buddhists called him the "Lord of the Earth" (Brahmā, Sahampati). He is often mentioned together with Indra at the beginning of a sacred text (sūtra) and is one of the patron gods of the religion.

The image here given belongs to the Sangwatsudō of the temple Tōdaiji, Nara, and is enshrined beside Amogha-pāśa Avalokiteśvara, the chief divinity of the temple. Notice the folded hands (a sign of reverence to Buddha) and the sublime dignity of the head and face worthy of the lord of the earth and the lord patron of Buddhism. It is certainly one of the best art-relics of the Tempyō period (the 8th century A.D.).



伐折羅、毘羯羅、二大將塑像

作者不詳

藥師如來十二神將塑像中の二軀

(身長各五尺八寸)

奈良市華嚴宗新藥師寺藏

十二神將は藥師瑠璃光如來の十二大願具足の名號を領得せる大將にして、各七千の藥叉を有し、藥師佛の教法及び其修行者を護衛し、一切の苦難障害を排除し、志願を成就せしめんと誓ふものなりといふ、こゝに掲ぐるは其第二位伐折羅大將と第十二位毘羯羅大將となり、前者の本地は得大勢至菩薩にして十二支中の子に當り、後者の本地は釋迦牟尼如來にして戌に當るとて、軌近の佛工が此等の神像を造るには、鼠、牛、虎、兔等の首を刻み出すを例とすれども、其典據は藥師經の中には存せず。こゝに出せる十二神將の像は、寺傳に止利佛師(西曆第六七世紀の交の人)の作なりといへども、是れ無稽の言にして、天平時代(第八世紀)のものたること疑なし、惟ふに、新藥師寺の創建に際し、聖武帝(西曆七二四年—七四八年在位)が當時の良工に命じて造らしめ給ひしものならん、試みに之れを第一冊に掲載せる彼の東大寺戒壇院の四天王に比せば、殆んど同時代の作たることを認むるに難からざるを感ず可し、其意匠の巧妙、技術の卓絶なる、兩者共に天平時代塑像美術の最優品として、極めて尊重す可きものにして、且つ新藥師寺の此像は、本邦各寺の十二神將中、第一に位す可きものなり。

EARTHEN IMAGES OF VAJRA AND VYĀKĀRA, THE SECOND AND THE TWELFTH OF THE TWELVE DIVINE HEROES.

ARTIST UNKNOWN.

(Each, 5 feet 8½ inches in height.)

OWNED BY THE TEMPLE SHINYAKUSHIJI, NARA.

(COLLOTYPE.)

The twelve divine heroes represent the twelve great vows of the Buddha Bheṣajyācārya (Yakushi). Each governs 7,000 demons (Yakṣas) with whom he is said to protect the teaching and the devotees of the Buddha from all dangers that may befall them. The second is Vajra and the twelfth Vyākāra.* The former is said to be an incarnation of the Bodhi-sattva Mahāsthāma and the latter that of the Buddha Śākyamuni.

The twelve heroes of Shinyakushiji are said to have been the works of Tori (between the 6th and 7th centuries). But in our opinion there is no doubt whatever that they belong to the Tempyō period (8th century). When the temple Shinyakushiji was built early in the 8th century, they might have been manufactured by some artist of renown by Imperial order, as was often done at that time. When we compare these with the images of the four regents of heaven (Shitenwō) of Kaidanin, Tōdaiji (Vol. I), we see that they are almost certainly contemporaneous works. The excellence of design and the skilful workmanship are characteristic of the sculpture of the Tempyō period. These are the best of all the images of the twelve heroes extant in Japan.

* Or perhaps Vikāra.



山水圖雙幅(絹本墨畫) 傳支那唐朝吳道子筆

(各幅豎三尺二寸三分、横一尺四寸三分)

京都府下臨濟宗大徳寺塔頭高桐院藏

吳道子(西曆第八世紀)の傳は、第一冊、東福寺の釋迦三尊の處に述べたるが、道子、初め書を賀知章等の名手に學びしも成らず、丹青の技に入りて始めて其性情に適することを得り、研修功を積み、遂に百代の畫聖と稱せらるゝに至れり、吳道子嘗て李思訓と共に、嘉陵江(四川省重慶府南)三百餘里間の山水圖を描きしが、思訓が累月にして成功せし所のもの、一日にして成る、玄宗帝(西曆七一三年—七五五年)之れを見て、李思訓數月の功、吳道子一日の蹟、皆其妙を極むと稱賛せられたりといふ、以て其手腕の疾速勁健なりしこと知る可し、時の將軍裴旻、道子の畫を得んと欲し、厚く金帛を贈遣して其意を通せしに、道子一も之れを受けずたゞ曰く、希くは將軍我が爲めに劍舞一番せよ、我れ其壯氣をかりて毫を揮はんと、旻爲めに劍を把りて舞踏一曲せしに、瞬刻にして一妙畫を造り了れり、其筆には恰も冥助あるかの如く神采奕々として、當時作中の冠冕と稱せられたりと、また以て彼れが意到筆到の自在を證得したるを知る可し、其早年の作はやゝ細密なりしも、中年以後は行筆頗る磊落となりといふ

茲に掲ぐる山水圖は、古來傳へて彼れの遺作と稱せらるれども、鑒識家中、或は之れを宋元時代(西曆九六三年—一三六七年)のものならんといふものあり、然れども、今試みに二幅を連接一觀せよ、其着想の超逸巧妙にして、運筆の自由自在なる、筆力の雄健練熟して、一筆一點氣力の充溢せる、假令道子の筆にあらずとするも、道子其人の如き靈腕にあらざれば、恐らくはこゝに至ること能はざらん、然らば則ち直に以て道子の作と稱するも決して不可なかる可し、本邦傳ふる山水畫それ多しと雖も、此畫に超越するもの果して幾何がある、眞に神品といふ可し

LANDSCAPES.

SAID TO BE BY WU TAO-TZE (CHINESE).

(Two Kakemono, ink-sketch; each, 3 feet 2 $\frac{1}{6}$ inches by 1 foot 4 $\frac{3}{4}$ inches.)

OWNED BY THE TEMPLE KÔTÔIN, DAITOKUJI, KYÔTO.

(COLLOTYPE.)

The life of **Wu Tao-tze** (8th century) is given under the picture of "Śākya-muni and two Saints" of the Temple Tōfukuji, Vol. 1. At first he studied penmanship under Ka Chi-chang and others, but did not succeed. He then tried painting and found that this art suited his genius. By dint of hard study and practice he at last attained the most exalted position among ancient and modern painters. Once he and Li Shi-kun undertook to paint a view of the Kia-ling River (south of Chong-king in Ssu-chuan), scenery extending over three hundred "li." Ssu-kun worked several months before he could complete it, but Tao-tze finished it in one day. The Emperor Hsien-tsung (713-755 A.D.) on seeing these pictures, is said to have highly praised them, saying that Shi-kun's production of several months' labour and Tao-tze's work of one day were both equally perfect in art. This shows what a skilful and vigorous painter Tao-tze was. Pi Ming, a general of that time, wishing to get a painting of Tao-tze, sent him a rich present and communicated his wish. But Tao-tze declined the present and only asked the general to dance a sword dance for him, saying that he would catch the heroic spirit from it and under its influence would paint. The general danced, and instantly he produced a picture. It is said that the picture showed almost supernatural genius, it was so spirited and life like; it was considered one of his best productions. This shows how skilful he was in producing on canvas what were pure mental conceptions. In the earlier part of his life, he used to paint, it is said, fine delicate pictures, but in his maturer years his style became more bold and rough.

The two landscapes here given have been handed down from generation to generation as Tao-tze's works. Some connoisseurs, however, say that they are productions of probably the Sung or Yuen dynasties. But place the pictures side by side and look well at them. What a grand and happy conception! What powerful and skilful touches! Every line and every point is full of vigour. If they are not the work of Tao-tze, they must be at least productions of an artist not inferior to him; and we do not see any impropriety in calling them the works of Tao-tze. Many masterpieces of landscape paintings are preserved in Japan, but how few of them are comparable to these two pictures. They are indeed unique works of art.





蓮花圖(絹本着色) 傳支那五代徐熙筆

雙幅中の一幅

(竪四尺三分、横二尺四寸四分)

京都市淨土宗大本山知恩院藏

徐熙は支那五代(西暦九〇七年—九五四年)の人、世々南唐に仕へて、楊子江南の名族たり、善く花卉禽魚蔬果の類を書き、幾ど造化の妙を得たり、殊に花卉を描くや、先づ落墨を以て其の枝葉藥萼を寫し、然る後に色彩を施すを常とせり、故にかの色を以て暈淡して成れるものと異なり、骨氣餘りあり、神韻はた充足し、毫も俗塗を留むることなし、評者曰く、黃筌五代の名工の畫は神にして而も妙ならず、趙昌(北宋の大家)の畫は妙にして而も神ならず、神と妙との二者を兼ねたる者それ徐熙なるかと、必ずしも溢美の言にあらざる可し、古來徐熙の遺作として本邦に傳ふるもの少からず、就中こゝに掲ぐる蓮花圖は其尤なるものにして、範を我後素家に與へしこと多々なるや論なし、太液の芙蕖嬌態を清澄玉の如きの鏡面に弄し、芳香を薰風に散ずるの處に一羽の紫鴨を添へて、畫面を活動せしめたる手腕、酷だ愛賞するに堪へたり、熙の子孫には徐崇嗣、徐崇勳、徐崇矩の如き、能手の聞えあるもの少からず、また斯道の名族といふ可し。

LOTUS.

SAID TO BE BY HSÜ HSI (CHINESE).

(A Kakemono, coloured; 4 feet $\frac{1}{3}$ inch by 2 feet $4\frac{1}{2}$ inches.)

OWNED BY THE TEMPLE CHIONIN, KYÔTO.

(COLLOTYPE.)

Hsü Hsi, a Chinese artist who lived in the Wu-tai period (907—954 A.D.). The Hsü family was one of the most famous in the valley of the Yang-tse-kiang and is said to have served at the court of the Southern Tang dynasty. He was most skilled in painting plants, flowers, birds, fishes and the like, his productions looking as if they were works of Nature herself. In drawing a flower he would first execute in ink all the branches, leaves, petals, pistils and stamens, and then apply paints. The structure of the object is thus complete and the spirit of it is always faithfully kept. A critic says: "The paintings of Huang Sien (a famous artist of the Wu-tai period), are full of spirit but dexterity is somewhat wanting; and those of Chao Chang (a great painter of the Northern Sung dynasty), are dexterous enough but lack spirit. Hsü Hsi, however, surpasses both artists in these points." We can not too much praise his productions. We have in Japan several paintings said to have been left by him, the lotus here reproduced being considered his best. No doubt it has served as a model for Japanese artists. The delicate flowers of the lotus, the young rush and the wild duck are all as natural as they can be. His family seems to have been especially distinguished in art, for among his descendants we find the famous artists Chung-ssu and Chung-chu.

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二祖調心圖雙幅(紙本墨畫) 支那宋朝石恪筆

(竪一尺一寸七分、横二尺一寸二分)

京都府下淨土宗正法寺藏

石恪、字は子專、支那五代の末(西曆第十世紀の始)西蜀(四川省)成都に生れ、張南本を師として道釋人物畫を學び、出藍の譽を得たり、然れども其奇矯諸譴なる氣象は筆端に顯はれ、縱逸にして繩墨の外に馳せ、務めて新奇を貴びしが故に、畫面をして往々怪譎ならしめたり、宋の太祖、支那を一統して後、其名を聞き、蜀より招きて、帝都相國寺に壁畫を造らしめ、書院待詔の職を授けしも、固辭して故山に歸れりといふ、惟ふに石恪また一個の好漢、食祿に眩せられて二君に事ふるを屑とせざりしものならん、其人と爲り滑稽を喜び、口辨を尙びしも、物と忤ふことなし、然れども人の畫を請ふて意に満たざることあれば、必ず諷譏の意を畫中に寓し、毫も忌避する所なかりきといふ、試に茲に掲ぐる二祖の圖を見よ、何ぞ其畫様の奇矯なるや、而して所謂其折蘆描法は、恰も紙練を劈き去らんとするの勢あり、氣格超邁なる處、到底丹青に衣食せんと欲する徒の描き得るものにあらざるなり、書僧牧溪(第一冊)觀音猿鶴の處に其傳ありの如きは、石恪に後るゝこと數世なりしも、其遺作の多數を見得るに便ある地に生れたれば、或は彼れに起されて彼の好境に達せしにはあらざるか、梁楷の如きも、またこの磊々落落たる筆痕に私淑する所ありて、遂に彼れが如き機軸を出し、にはあらざるか、識者の言に、畫面に存する印影は、何れも宋の皇帝が内帑の珍什に捺せしめたるものにして、損齋寶玩の四字は、當代貴紳の手澤なるべしといへり、又以てこの畫の如何に尊重せられしかを知るに足らん、二祖どは何人なるか詳ならざれども、虎に倚れるは十六羅漢の第六位跋陀羅尊者が入定調心の態にして、頤を支ふるは第九位戍縛迦尊者が香醉山中に濟化の方處を觀想するものに似たり、この畫幅は徳川氏の初世(西曆第十七世紀の始)に家康の側室某女が正法寺へ寄附せしものなることは、彼の寺の古文書中に記する所なれども、某女が之れを何處より得たるかは未だ詳ならず

TWO ASCETICS IN MEDITATION.

BY SHI KO (CHINESE).

(A pair of Kakemonô, ink-sketch; each, 2 feet 1 1/12 inches by 1 foot 1 7/8 inches.)

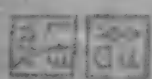
OWNED BY THE TEMPLE SHÔHÔJI, KYÔTO.

(COLLOTYPE.)

Shi Ko, whose other name was Ssu-sien, was born at Chin-tu in Ssu-chuan in the latter part of the Wu-tai dynasty (beginning of the 10th century). He studied the mode of painting Taoistic and Buddhistic characters under Chang Nanpen, and won the fame of being even superior to his master. He was, however, a very eccentric and humorous man, and his humours clearly show themselves in his paintings. Being also a man of free mind who could not endure the restraints of rules, he tried to make his painting novel and unusual. Thus his pictures are often grotesque and false. When the Emperor Tai-tsu of the Sung dynasty had subdued China, hearing of the fame of Shi Ko, he summoned the artist from Ssu-chuan and ordered him to paint on the walls of the temple Hsiang-kuo-ssu of the capital. The Emperor offered him a post at the Imperial Picture Gallery, which, however, he declined and retired to his native place. He was a man of honour, and probably thought it disgraceful to serve under a second master for the sake of wealth. He was very fond of jokes and loved conversation, but seldom contradicted others. However, when any one asked him to paint and he had any reason to be displeased, he was sure to express some sarcastic meaning in his picture. Look at these pictures of the two ascetics here given. They are very odd pictures indeed, but his "broken reed outlines" (so called because he drew with a broken reed) are so vigorous that they seem almost to tear the canvas. Notice also the boldness and grandeur. These are not the kind of pictures, that can be produced by those who paint for the sake of lucre. Mu-chi (Mokkei whose life is given under the picture of "Kwannon, Monkey, and Crane," Vol. 1.) although a painter who flourished several ages after Shi Ko, was born at a place where Shi Ko's productions were very numerous; may it not have been Shi Ko's influence that raised Mu-chi to the eminence he attained? So also with Liang-kai. May it not have been his admiration for Shi Ko's bold and grand style that enabled him to form his own excellent one? Antiquarians say that the stamps pressed on this painting are all of them those with which the emperors of the Sung dynasty used to mark their treasures, and the four ideographs written on it, meaning "The treasure of Sun-chai," are said to have been written by a high nobleman of the time. This shows how much these paintings were prized at that time. Who the two saints here painted are, is not certain; but the one leaning on the tiger seems to be Ārya Bhadra, the sixth of the sixteen Arhats lost in a holy reverie, and the other the ninth Arhat, Ārya Jivaka, reflecting on the method of enlightening and saving the world. There remain at the Temple Shôhōji records that these pictures were presented to the temple by a lady of the household of Iyeyasu, the first Shōgun of the Tokugawa Family; but where the lady got it, is not certain.



乾德政元八月四日蜀石格畫
二祀調三編



十一面觀世音菩薩畫像(絹本着色) 傳春日隆能筆

(竪二尺六寸四分、横一尺二寸四分)

京都市眞言宗教王護國寺塔頭觀智院藏

こゝに出せる十一面觀世音は、支那宇文周時代(西曆第六世紀の後半)に、印度の耶舍崛多が支那に傳來せし造像法に由りて畫けるものにして、二臂中左手は澡瓶を把り、其瓶口より蓮花を出し、右手は垂れて施無畏の印を結べり、頂上十一面の配置が、像に由りて必ずしも、彼此同じからざるは作者の意匠に隨ふものにして、別に典據なきに似たり、經文には、其配置を前と左右とに各三面、頂と後とに各一面と定めたるが、其十一面中、前の三は藥王、普賢の二菩薩と毘沙門天、左の三は彌勒、勢至、寶光の三菩薩、右の三は龍樹、文殊、地藏の三菩薩、後は虚空藏菩薩、頂上は多寶如来を表示するものなりとの古説あれども、如何なる文證に基けるものなるかは詳ならず、座下の左右に寫し出せる男女の二影は、觀世音の力用たる悲智を顯はす分化身なるが如し

筆者隆能は、土佐畫派の祖春日基光の子ともいひ、或は爲隆の子、又は清隆の子ともいひ、所傳一ならず、然れども、扶桑名畫傳の著者は、すべて此等の説を排し、藤原清綱の子にして、繪所預となり、正五位下に叙し、參河守に任せられ、天仁(西曆一一〇八年—一一〇九年)頃、世に榮へし人なりといへり、蓋し隆能は書系に於ては基光の後繼として、土佐畫風を興隆せる妙工なりしも、其血族にあらざるは明なり、茲に出せる圖は、剝落殊に甚しく、畫様を毀損せしもの尠からざれども、筆鋒緊細、彩染巧緻、面相端嚴、氣魄超凡にして、當代に於ける佛畫の標本として實に缺くべからざる逸品なり

EKÂDAŚA-MUKHA AVALOKITEŚVARA (THE ELEVEN-FACED KWANNON).

SAID TO BE BY KASUGA TAKAYOSHI.

(Coloured; 2 feet 7½ inches by 1 foot 2½ inches.)

OWNED BY THE TEMPLE KWANCHIIN, TÔJI, KYÔTO.

(COLLOTYPE.)

This picture of the Eleven-faced Avalokiteśvara is executed according to the "Rules of Images" imported to China by Yaśogūḍha of India during the posterior Chou dynasty (latter half of the 6th century). The left hand holds a water jar from the mouth of which appears a lotus and the right hand is upheld making the sign of Abhayanda (gift of fearlessness). There seems to have been no definite authority for the positions of the eleven faces on the head as they differ with different artists. The male and the female beside the image represent the saint's wisdom and love.

Takayoshi, the painter, was, according to the "History of the Pictorial Artists of Japan" ("Fusô Meigwaden"), a son of Fujiwara Kiyotsuna, but according to another tradition he was a son of Tosa Motomitsu, the founder of the Tosa school. He became superintendent of the Picture Beureau during the period of Tennin (beginning of the 12th century). Though Takayoshi succeeded Motomitsu in art he was in no way connected with him in blood. The picture here reproduced, though faded and injured by wear, is a fine specimen of the Buddhistic paintings of the time. The strict use of the brush, the exquisite colouring, the beauty of the face and the strength of the whole figure are to be specially noticed.

釋迦牟尼佛涅槃圖(絹本着色) 筆者不詳

(竪六尺二寸、横五尺五寸)

奈良市華嚴宗新樂師寺藏

こゝに出せる圖は、釋迦牟尼佛が在世八十年間、大小半滿の教法を説きて群生を濟度し、中印度吠舍釐國拘尸那揭羅城外の娑羅雙樹下に於て、將に涅槃に入らんとする相を寫し出せるものなり。佛入涅槃時乃ち逝去時の狀況は、大乘經と小乘經と互に相傳を異にし、小乘經は當時佛の左右に隨侍せるものは阿難と阿菟樓陀の二人のみにして、高足摩訶迦葉の如きも、漸く遺骸荼毘の際に來會したるが如く記し、大乘經は佛の入滅を聞きて來集せるものは、其弟子のみならず、神、鬼、鳥獸等に至るまで、其類を盡くして皆共に金床の下に慟哭したりと説けり。こゝに掲ぐる圖は、この大乘經說に據りて畫けるものなり。神、鬼、佛弟子等の悲歎號泣の情は、各種の面貌と姿態とに表顯せられ、局線輕健、傳彩溫實なり。たゞ釋迦佛の顔貌甚だ安祥に過ぎ、臨終の相に乏しきの感あれども、是れ蓋し大乘佛教の教義に基き、所謂死生一如の意を表現したるに由れるならん。鑑識家或はこの畫を以て藤原中期(西暦第十、十一世紀の交、我が名家の手に成りしものならんといへり、その八百餘年前のものたること毫も疑ふ可からず、眞に稀世の珍寶なり。

THE GREAT DECEASE OF BUDDHA.

ARTIST UNKNOWN.

(Coloured; 6 feet 1 1/4 inches by 5 feet 5 inches.)

OWNED BY THE TEMPLE SHINYAKUSHIJI, NARA.

(COLLOTYPE.)

The picture here reproduced depicts Śākyamuni, after the conclusion of his great career as prophet and reformer, lying on his death bed in the avenue of Sāra trees near the town of Kuśinagara in Vaiśālī, N. India. About the Nirvāṇa (Decease) of Buddha traditions differ in the Mahāyāna and the Hinayāna schools of Buddhism. According to the Hinayāna, on the eve of his Nirvāṇa the disciples Ānanda and Anuruddha were with him and Kāśyapa came after seven days at the time of the cremation. According to the Mahāyāna, however, those who attended Buddha at his death were not only all of his disciples but also gods, demons, birds, animals, etc., who all mourned for the loss of the Saviour.

Our picture is in accordance with the Mahāyanistic tradition. A heartfelt grief is seen in every face and attitude. It is no doubt the work of a master hand, the lines being so clear and the colours so exquisite. The expression of Buddha is too calm and natural for an ordinary person at the time of death but in the case of a Buddha for whom death is the highest bliss no agony nor sorrow could be appropriate. Connoisseurs assign the picture to the middle of the Fujiwara period (between the 10th and the 11th centuries) though the artist is not known. At any rate it is certainly more than 800 years old.



孔雀明王畫像(絹本着色) 傳支那張思恭筆

(竪五尺五寸七分、横三尺三寸七分)

京都府下眞言宗大本山仁和寺藏

孔雀明王は、祕密佛教にて崇奉する神なるが、この神を召請祈念するの法は、支那梁時代(西暦第六世紀)より幾度か支那に譯傳せられしも、未だ完全なるものなかりき、唐時代(西暦第八世紀の始)に至り、譯經僧義淨始めて詳細具備せるものを傳來し、爾後この神を信仰すること彼の國に流行し、更に我國に入りては平安朝以來(西暦第八世紀の終以降眞言宗に於て、息災延命を求むる爲め、此神祈念の修法荐りに行はれたり、經文に、この神を信念するものは、水火盜諍毒蛇猛獸魔障の害及び一切の病患を悉く除去し得と説けり、また其像は赤白色にして、白色の裾をつけ、寶蓮華上に坐し、黄金の瓔珞を以て其身を裝飾し、右方の第一手は柚子、第二手は蓮華、左方の第一手は吉祥葉、第二手は孔雀尾三莖を持つとあり、世間に存する畫像の中には、此經說に合せざるもの多く、乃ち此に掲ぐる圖の如く、六臂にして右方の第一手は戟、第二手は箭、左方の第一手は除障怖魔の印、第二手は弓、左右の第三手は蓮華合掌の印なるものあり、惟ふに後者は範をこの思恭の遺作に取りしものなる可し、此の畫は何の典據によりて造りしか、詳ならざれども、其相好の微妙超勝なる、一たび之れを拜するときは何人も自から崇敬の念を禁ずること能はざらん

張思恭の遺作と稱せらるゝ、佛天の畫像にして我國の名藍巨刹に珍藏せらるゝもの頗る多し、而して何れも皆精緻美麗を盡さざるはなし、然れども何れの畫史にも思恭の紀傳を記さず、或は北宋時代(西暦九六〇年—一二六六年)の人ならんといひ、或は元時代(西暦一二六〇年—一三六七年)の人ならんといひ、殆んど一定の確説なきが如し、而して評者或は思恭の畫を以て、色彩華麗なれども品位高からずといへり、こゝに掲ぐる明王の像にして眞に彼れの遺作なりとせば、思恭の畫必ずしも品位の卑野なるものにあらず、蓋し此畫は思恭と傳ふるもの、中に於て最も秀逸なるものなり

MAYÛRA-VIDYÂRÂJA (KUJAKU-MYÔWÔ).

SAID TO BE BY CHANG SSU-KUNG (CHINESE).

(Coloured; 5 feet 5 $\frac{3}{4}$ inches by 3 feet 3 $\frac{3}{8}$ inches.)

OWNED BY THE TEMPLE NINWAJI, KYÔTO.

(WOOD-CUT.)

Mayûra-vidyârâja is a deity who is worshipped in mystic Buddhism. The worship began in the Liang dynasty of China (6th century) but although the book on it had been often times translated into Chinese there was no authentic work till at last in the Tang dynasty (8th century) I-tsing imported a minute text and translated it into Chinese. From that time the deity became very popular in China and was brought to Japan where it has been worshipped chiefly by the Shingon sect since the Heian era (end of the 8th century). The deity is said to defend one against the dangers of fire, water, thieves, snakes, beasts, demons and sickness. His characteristics as mentioned in the sacred book differ from those of the present picture, authority for which we are unable to ascertain.

The works of Chang Ssu-kung are numerous in Japan, almost all being pictures of Buddhas or deities, and of unequalled dexterity. The picture here given is the most famous of all that exist. None of the biographies of artists mention his name and nothing more of him is known. He is said to have been an artist of the Northern Sung dynasty (960-1126 A.D.) or of the Yuen dynasty (1260-1367 A.D.). Some criticize his paintings as wanting in nobility though the colouring is fine and beautiful. But the picture here reproduced is by no means wanting in nobility.



龍燈鬼天燈鬼(木製) 康辨作

(各長二尺六寸)

奈良市法相宗大本山興福寺藏

鎌倉佛師の祖運慶は、佛像彫刻の正宗を承け、我國の彫工術をして偉大なる發展を致さしめたる人なり、而して七百年後の今日、尙且つ其影響を彫刻の部面に及ぼせる所以のものは、湛慶、康運、康辨、康勝、運賀、運助等の子孫が、其箕裘を繼ぎて皆彫刻の術に巧に能く巨多の製作を世に遺したるに由れり、但し彼等の本職は佛師なるが故に、佛天の像を造るに日もまた足らず、爲めに他の什器莊飾品等に其意匠を凝らし技工を試むるの餘暇なかりしに由り、佛天像以外に彼等の製作の世に存するものは極めて稀なるが、茲に出せる二個の燈鬼は、建保三年(西曆一二一五年)に運慶の第三子康辨が作れるものにして、其意匠頗る奇なるのみならず、二鬼の骨格筋肉等、其伸縮能く度に適し、體形頗る法に合せり、人或は其兩脚の短きに失するを詬れども、これ其捧持する燈籠に對して比準を取り、且つ父運慶の法に由りて是の如く刻み成せるものならん、要するに此二燈鬼の如きは、其傳來の正確なる、其技術の高妙なる、優に國寶として尊重するに足るものなりといふ可し

WOODEN IMAGES OF DEMONS; LAMP-STANDS
(RIUTÔKI AND TENTÔKI).

BY KÔBEN.

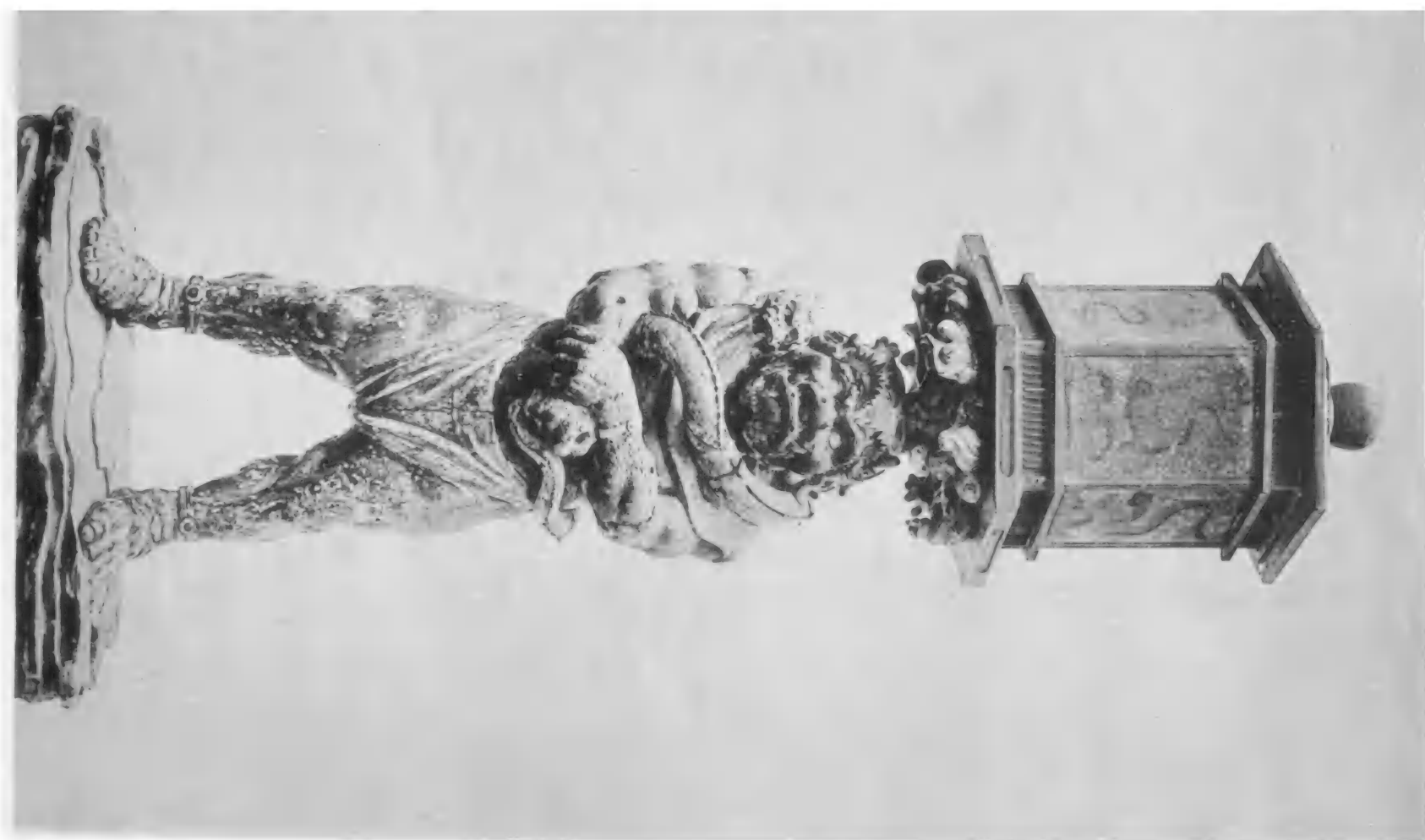
(2 feet 6 $\frac{3}{4}$ inches in height.)

OWNED BY THE TEMPLE KÔFUKUJI, NARA.

(COLLOTYPE.)

Unkei, the founder of the Kamakura school of sculptors, was a man of exceptional genius and effected a great development in Buddhistic sculpture. Today after 700 years he still exercises a considerable influence through the numerous works left by his descendants, Tankei, Kôun, Kôben, Kôshô, Unga and Unjo, who were all excellent sculptors. But they were almost exclusively Buddhistic sculptors and had no time to devote to other fields.

The two lamp-stands here reproduced are by **Kôben**, the third son of Unkei. The design is very curious but the workmanship excellent, the faces and muscles being especially noteworthy. The legs are purposely short so as to be in proportion to the lamp. These images are striking examples of the style handed down by Unkei and are now registered as national properties, their history being so certain and the workmanship so exquisite.



詩聖李太白圖(紙本墨畫)

支那宋朝梁楷筆

(竪二尺六寸八分、横一尺一分)

伯爵松平直亮君藏

李太白は支那唐朝、玄宗時代(西暦第八世紀)の人なり、幼時より縦横の術を好み、財を輕んじ、義を重んじ、任俠を尙べり、曾て翰林の供奉となりしも、帝の寵姫楊太真と合はず、免官せられて廬山に退隱し、詩酒に興を遣れり、安祿山反するに追ひ其部下に強ひられて再び世に出でしが、祿山敗るゝや、坐せられて、夜郎(貴州省)に流さるゝ、に於て途次、洞庭(湖南省長沙府附近)、峽江(湖北省宜昌附近)の諸勝を歴觀し、赦されて後は、岳陽(湖南省岳州府西)、潯陽(江西省九江附近)等に漫遊し、六十四歳の時、族人陽氷が家に寓し、金陵(江蘇省)に歿せり、其書は張旭の風ありて頗る妙境に至り、其詩は杜牧と共に其道の聖人と稱せらるゝ、生ながらにして仙骨を具へ、言行毫も俗を帯びず、飲酒一斗詩百篇、身は明嫺なる支那南部の風光と同化し、其吟哦せるものは、一々宇宙の靈機を發露せるものにあらざるはなし

この畫の筆者梁楷は支那南宋、寧宗時代(西暦一一九五年—一二二四年)の人にして、後素の技を賈師古に學び、山水人物及び道釋鬼神の像を畫くに妙を得たり、嘉泰年間(西暦一二〇一年—一二〇四年)召されて畫院待詔となり、金帶を賜はりしも、是れを纏ふて人に誇るを屑とせず、之れを院内に掛け、日夕豪飲して以て興を遣り、傍ら人なきが如し、同列目して梁風子となす、然も亦其放達を稱し、敢て軒輊する所なかりきといふ、其人物鬼神の像を畫くや、首面手足等の主要部分は、落筆謹嚴、吳道子第一冊、東福寺所藏釋迦文殊普現畫像及び本冊中高桐院所藏山水圖の説明を見よ、等の筆法に倣へども、其衣帶に至つては、得意の減筆を用ゐて、一氣に揮灑したるを常とせり、殊に山水畫は、樹石の配置極めて洒落にして、雅健の氣象、紙上に溢るゝを見る、こゝに掲ぐる李白行吟の圖は、乃ち一氣呵成の作にして、所謂減筆の極點に達せるものなり、梁楷が畫風の如何を知るには、蓋し絶好の標本ならん

LI TAI-PEH, THE CHINESE POET.

BY LIANG KAI (CHINESE).

(A Kakemono, ink-sketch; 2 feet 7 1/2 inches by 1 foot 1 1/4 inches.)

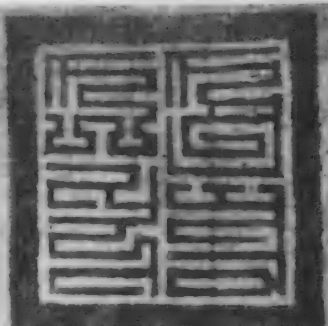
OWNED BY COUNT NAOSUKE MATSUDAIRA.

(COLLOTYPE.)

Li Tai-peh was a poet of China, who flourished during the reign of the Emperor Hiuen-tsung of the Tang dynasty (8th century). In the prime of youth he was already fond of politics and slighting self-interest bent his energies to the good of others. Once he was made an officer in the Han-lin (university) but as he was not on good terms with Lady Yang Tai-shin, the favourite of the Emperor, he resigned and retired to Lu-shan and passed his time composing poems and drinking wine. At the time of the rebellion of An Lu-shan he was compelled to serve him, and on his downfall was exiled to Ya-lang (in Kuei-chou), on the road whither he passed Lake Tong-ting (in Hu-nan) and the river Kiao-kiang (in Hu-peh) both favourite places with poets. When he was released from exile he travelled further in Yo-yang (in Hu-nan), Jin-yang (in Kiang), etc. He died at the age of sixty-four at Kin-ling (now Nan-king) in the house of Yang Ying, a relation of his. His writing was excellent bearing the characteristics of Chang-kiu and in poetry he and To Mu were called the "Two Stars" of the period. By nature he was a man of ascetic type and his words and deeds are beyond the reach of ordinary men. The more he drank the more he wrote. The natural beauties of southern China so inspired him that his productions are, so to speak, expositions of the secret of nature.

Liang Kai is an artist of the Southern Sung dynasty and a disciple of Ka Ssu-hu, a famous painter. He was skilled in painting landscapes, human figures and Taoistic and Buddhist deities. During the Kia-tai period (1201-1204 A.D.) of the Emperor Nin-tsung he was appointed an artist of the Picture Academy and invested with the "Golden Belt." However, he did not like to show off the Belt and hung it up in the Academy while indulging in drink. In depicting figures, either human or divine, the important points, such as the head, face, hands and feet, are done with special care and attention in imitation of the style of Wu Tao-tze (Vol. I., Three Saints of Tō-fuku-ji; the present volume, Landscapes of Kōtōin). But the Garments and outward decoration he finished in a few bold strokes, a method favourite with him and known as "outline drawing."* In his landscapes the distribution of trees and stones is especially to be noted the whole being finished with elegance and vigour. A good example of his "outline drawing" can be seen in this picture of the poet Li Tai-peh, familiarity with which will make it easy to distinguish his style from others.

* This is what we have called in Vol. II., "curtailed system of painting."



Small signature or inscription in the bottom left corner.

竹圖(絹本墨畫) 支那宋朝趙孟堅筆

(竪五尺三寸、横三尺一寸四分)

京都市臨濟宗大本山南禪寺藏

趙孟堅、字は子固、彝齋居士と號す、支那南宋朝の末期に出で、理宗の寶慶二年(西曆一二二六年)進士となりしが、宋亡びて後、秀州(浙江省嘉興府)に隱居せり、其人と爲り才思俊邁、博學宏識なりしも、曾て世事を口にせず、詩書畫の三技に身を韜晦し、所謂文墨三昧に住せしに由り、人之れを米南宮に比せり、(南宮は北宋朝の人名は芾、字は元章、資性疎淡高邁、字を作ること尤も巧なりしが、其畫は董源に私淑し、氣格を崇び、細節を顧みざりきといふ)孟堅、一船を有し、之れに圖書玩好几榻を載せ、日夕吟咏を事とし、爲めに寢食を忘るゝに至れりといふ、其最も得意なるは水墨白描にして、水仙花、梅、蘭、山礬、竹石に妙を得たり、其畫濃密多姿、頗る風雅に富む、又梅譜あり世に傳ふこゝに掲ぐる圖は、曾て白河樂翁(西曆第十八九世紀の交に徳川氏の政府に宰たりし俊傑)が文晁に命じて輯めしめたる集古十種の中にも摸出せられたるものなれば、世に之れを知る人多からん、其疎々密々、涼風を篩ふて婆娑たる趣、縑外に溢れ、人の衣袂を襲ふの感あり、唯だ憾むらくは、保存宜しきを得ず、素縑煤烟の燻する所となれるを

BAMBOOS.

BY CHAU MENG-CHIEN (CHINESE).

(A Kakemono, ink-sketch; 5 feet 2½ inches by 3 feet 1¼ inches.)

OWNED BY THE TEMPLE NANZENJI, KYÔTO.

(COLLOTYPE.)

Chau Meng-chien lived toward the end of the Southern Sung dynasty and became in the year 1226 a candidate for civil service. After the fall of Sung he retired in Shû-chou (in Tse-kiang). By nature he was intelligent and clever and became well versed in every branch of science. But while engaged in literary or art work he gave no thought to political or social questions, but shut himself up alone in a little boat he had fitted out as a sort of study, and is said to have become so engrossed in whatever work he had in hand that he forgot even to take food. In water-colour sketches of Suisen flowers, plums, orchids, pinks and the like he had no rival.

The picture here given is well known, as it was copied in the "Shûko Jisshu" (a historical album in ten parts) compiled by Tani Bunchô at the command of Lord Shirakawa (a minister in the Tokugawa Shôgunate). His bamboos, here in dense and solid mass, there light and airy, sway with such natural grace in the gentle breeze that we feel ourselves actually refreshed at the sight of them. It is, however, to be regretted that the picture has been so poorly preserved that it has become sadly clouded.



華嚴緣起畫卷(紙本着色) 藤原信實筆

八軸(内二軸缺)中第六軸中の一

(各軸全長五丈四尺餘、豎幅一尺五分)

京都府下梶尾眞言宗高山寺藏

華嚴緣起は、大乘佛教の一派なる華嚴宗が印度に起因し、支那朝鮮、日本に傳弘せる由來を描けるものなり、其根元を釋するに、釋迦牟尼世尊、菩提樹下に端坐し、味爽明星出づるの時、廓然として大悟し、一切種智を具足して無上道を成じ、爾來三七日の間、尙ほ樹下を去らず、海印三昧に住して、萬有を觀察し、法樂を享受せられたる其狀態を録出せるもの、之れを大方廣佛華嚴經(支那譯には八十卷のもの、六十卷のものとの二種あり)といふ、この華嚴經は、印度の龍樹大士に由りて世に紹介せられ、尋で世觀大士も此經の宗義を宣揚せしが、支那に傳はりては、唐朝の始西曆第七世紀の始頃、杜順法師の經を講説し、則天武后の治世(西曆第七世紀の終頃)に至り、賢首大師法藏、時君の歸依を受け、華嚴宗を確立せり、朝鮮にては、其以前より既に此經の法門研究せられ、又日本に入りては、奈良朝(西曆第八世紀)に於て、帝室の崇敬をうけ、總國分寺たる東大寺は、此宗の本山となりしも、其後新渡の天台眞言諸宗に教域を侵され、法運次第に衰下せり、然るに北條時代の始(西曆第十三世紀の中頃)に至り、明惠上人高辨、京都西山の梶尾に在りて、此宗を再興せり、(第二冊)明惠上人坐禪圖の説明を參看す可し、こゝに出せる圖は、唐朝の始に當り、新羅(朝鮮の東部)の僧義湘、元曉の二人が、華嚴の宗義を研究せんとて、海門唐州の界に至りしに、偶、風浪穩ならざるに會し、曉は遂に渡海を中止し、湘獨り勇猛心を起して進發する所なり、湘、支那に入り、留まること數年にして、故國に歸り、智通、表訓梵體等の諸高僧を其門下より出し、朝鮮華嚴宗の初祖となれり、この圖の筆者藤原信實は、初め隆實といひ、正四位下左京權太夫中務大輔に歷任せらる、右京大夫隆信の子にして、頗る和歌に巧なり、丹青の技を父に學び、且つ藤原光長(西曆第十二世紀中頃の)の筆意をも慕ひ、其妙訣を得たり、晩年薙髮して、寂西と號す、卒年確かならず、或はいふ文永二年(西曆一二六五年)八十九歳を以て、京都に没せりと、元來後素の技は信實の本業にあらず、然も其遺作を觀れば、風趣活氣共に光長のものに比して毫も遜色なきを覺ゆ、殊に京都北野神社所藏の天神緣起は、圓伊の一逼上人緣起(第二冊)に其一段を出せりと相並びて、我國畫卷物中の巨擘と稱せらる、今こゝに掲ぐる畫卷の妙は、和畫流の筆を以て、巧に外國の風格を寫出せる所にあり、風格の清雅にして、運筆の輕妙なる、到底尋常畫史の企て及ぶ所にあらざるなり

A HISTORICAL PICTURE OF THE AVATAMSAKA SCHOOL.

BY FUJIWARA NOBUZANE.

(A portion of the 6th of the eight rolls, light coloured; each roll, 53 feet 5 inches by 1 foot $\frac{1}{3}$ inch.)

OWNED BY THE TEMPLE KÔZANJÎ, KYÔTO.

(COLLOTYPE.)

The "Historical sketch of the Avatamsaka school" ("Kegon-yengi") is a series of pictures explaining the origin and propagation of this school of Buddhism in India, China, Corea and Japan. After the Buddha first awoke to the highest enlightenment at the foot of the Bodhi-tree in Buddhagayâ, he stayed on the spot for three weeks enjoying the Omniscience which he had obtained. These facts are recorded in the Avatamsaka sūtra, which was first introduced to the world by Nāgârjuna and propagated by Vasubandhu in India. In China Jushun for the first time preached the sūtra in the Tang dynasty (7th century). During the reign of Wu-hou the Usurper (end of the 7th century) Hien-shou Ta-ssu (Genju Daishi) established the Avatamsaka school under the patronage of the Empress. The sūtra was also much studied in Corea, whence the Japanese obtained the doctrine. In the Nara period (8th century) almost all Japanese temples belonged to this school, Tōdaiji, the head quarters of Buddhism, being also the centre of this teaching. Afterwards when the Tendai, Shingon and other sects which had been newly imported from China gained favour with the people the school fell gradually into decline. At the beginning of the Hōjō period (middle of the 13th century) there was a revival of the school at Toganowo, Kyōto, where a priest Myōye by name, was earnestly engaged in its propagation (about Myōye, see Vol. II. "Meditation of Myōye").

The picture here reproduced depicts an incident which happened in Corea. Wi-sang (Gishō) and Wōn-hyo (Gwangyō), Corean priests, intended to travel in China during the Tang dynasty in search of the Avatamsaka doctrine. When they were about to start from Tang-chou (a harbor in eastern Corea), they met a great storm, and anxiety about the voyage arose. At last Wōn-hyo yielding to his fears stayed behind and but Wi-sang spurred on and encouraged by his piety started out alone. After several years' stay in China he returned to Corea and gave all his time to the propagation of the doctrine, becoming in fact the founder of the school in Corea, with several learned disciples under him.

Fujiwara Nobuzane, the painter, a son of Takanobu, was versed in poetry as well as skilled in the art of painting, which latter he learned from his father. He was an admirer of Fujiwara Mitsunaga, a famous artist of the middle of the 12th century. After his retirement, he is said to have assumed the priestly name of Jyakusai. The date of his death is not known; but according to a tradition he died in Kyōto in 1265 at the age of eighty-nine. Though painting was not his speciality yet he is not behind Mitsunaga in taste and spirit. His "Historical pictures of Kitano" ("Tenjin-yengi") are to be compared very favourably with the famous rolls of Ippen Shōnin (see Vol. II.). Indeed these two are called the best of their kind in Japan. In the present picture the foreign figures and manners are successfully depicted, and there is no lack of either nobility or dexterity. No ordinary hand could produce such a work as this.



十一面觀世音菩薩木像 作者不詳

(身長二尺八寸)

京都府下眞言宗法金剛院藏

十一面觀世音のことは、第一冊、東寺所藏六觀世音畫像等の處に詳記したりき、但し東寺の觀音の手相は、不空支那唐朝時代即ち西曆第八世紀の央に印度より來りて秘密佛教の書を譯し、其教法を弘通せる高僧の傳來に隨ひ、右方の第一手は念珠、第二手は施無畏印、左方の第一手は蓮花、第二手は軍持なれども、ここに掲ぐるものは、左方の兩手相彼れに同じきも、右方の二臂は其位置顛倒し、第一手施無畏、第二手念珠となれり、其典據は詳ならざれども、古佛書中には之れと同じき圖の存するもあれば、強ちに密教的作法に反けるものともいふを得ざらん、又第一施無畏手に錫杖を添へたるの理由も詳ならざれども、錫杖は聖人の幡道法の幢にして、智行功德の本を彰はすものといふ意義に出たるものならん

この木像の製作時代を檢せんに、像の底面に北條時代の末期なる正和(西曆一三二一年—一三二六年)元應(一三一九年—一三二〇年)の二年號を記せり、惟ふに其樣式莊飾等より推考するも、鎌倉時代(西曆第十二世紀の終より第十四世紀の中頃迄)の彫刻發展して其美を極めたる際に成りしものならん、蓋し鎌倉時代の初に當り、運慶(其傳は第二冊、興福寺維摩居士木像の處に在り)、快慶(其傳は同冊、東大寺二王木像の處に在り)等の名工輩出して、我國在來の彫刻圖畫を研究し、又外國交通の影響を受けて、幾多の新工夫を凝らし、造像の巧を極むるに至りしが、この像の如きは實に其成功を示すに足る可き逸品にして、又鎌倉時代に於ける彫刻の進歩を見る可き好個の標本なり、觀音の顔貌肢幹の優美圓滿なる、其紋様を畫ける衣裳及び蓮座、精緻なる光背、其他胸間、腰邊、寶座を飾れる瓔珞等殆んど吾人の眼を眩せんとす、寺傳にはこの像もと多田滿仲の念持佛にして、仁和寺(京都)に在りしを、文祿三年(西曆一五九四年)法金剛院に移安したるものなりといへり、若し此說に據らば、この像は藤原時代(第九、十世紀)の遺品とせざる可らず、然れども是れ固より信を置くに足るの傳説にはあらず

WOODEN IMAGE OF EKÂDÂŚA-MUKHA AVALOKITEŚVARA (THE ELEVEN-FACED KWANNON).

SCULPTOR UNKNOWN.

(2 feet 9 inches in height.)

OWNED BY THE TEMPLE HÔKONGÔIN, KYÔTO.

(COLLOTYPE.)

About the Eleven-faced Kwanon we have spoken in Vol. I. under the "Six Avalokiteśvaras" of Tōji. There is a difference in some points between this image and those. However we omit the discussion here. At the bottom of the image we find two dates written, one being Shōwa (1312-1316 A.D.), and the other Gwanō (1319-1320 A.D.). According to the tradition of the temple this image was used as an object of worship by Tada Manjū, having been formerly in Ninwaji (Kyōto) and later on in 1594 removed to Hōkongōin. If this tradition be correct the image must be assigned to the Fujiwara period (9th-10th centuries). But the tradition is by no means trustworthy and from the general type and the ornaments we should infer that it was produced at the height of the Kamakura period (from the end of the 12th century to the middle of the 14th century), as the inscribed dates declare. At the commencement of this period the famous sculptors, Unkei (see Vol. II. "Vimalakirti"), Kwaikei (see Vol. II. "Two Deities, Nārāyaṇa and Vajrapāṇi" of Tōdaiji) and others appeared one after another and with a consummate knowledge of Japanese and Chinese sculpture produced some epoch-making works. The present image is one of the most successful sculptures of the time and marks the highest development of the art. The beautifully rounded face, the faultlessness of the limbs, the decorative robe, the lotus seat, the garlands, the halo and the ornaments behind—all are worthy of note.



寒山拾得圖雙幅(紙本淡彩) 傳僧兆殿司筆

第一圖寒山子 第二圖拾得子

(各幅竪七尺二寸五分、横三尺六寸八分)

京都市臨濟宗大本山東福寺藏

支那唐朝太宗帝の時代(西曆第七世紀の中頃)に當り、天台山(浙江省台州府西國清寺に豐干禪師と名くる高僧あり、遊錫の次、一子を拾ひ得て歸り、其名を拾得と呼び、厨房の事を知らしめしが、當時、台州唐興縣西の寒巖に孤棲せる一貧士あり、常に樺皮を冠とし、破裘を纏ひ、木屐を穿てるに由り、人之れを呼びて寒山子と號せり、時々國清寺に來り、拾得より餘飯菜滓を與へられて之れを喫し、或は長廊を徐行し、或は獨語獨笑し、又は大聲を發して三界輪廻の句を疾唱するなど、其態全く風狂に異ならず、之れを逐はんとすれば却て留まり、掌を拍ちて呵々大笑するこゝと少時にして始めて去り、或は牧童村兒と嬉戲歌笑して以て年光を送れり、名士閻丘胤、台州の刺史となるや、豐干禪師に會晤し、其言に由りて、寒山は文殊大士の化身にして、國清に遷迹し、拾得は普現大士の權化にして、風狂に似たれども、共に仰で師とするに足るものなるを知り、往て二子を禮せしに、二子乃ち聲を連ねて胤を喝し、且つ云く、豐干饒舌なり、彌陀をも且つ識らず、我れを禮して何にかせんと、走りて寺を出で、寒巖に入りて復た出で來らず、此に於て胤は止むことを得ず、二子が竹木石壁等に錄せる詩偈を蒐集し、世に傳へたりといふ、かの寒山子詩集又は三聖詩集三聖は二子と豐干となり、の名を以て今に至るまで世に行はる、もの即ち是れなり、蓋し二子は逍遙悠々無礙自在、真にこれ遊戲三昧中の人にして、其自然に咏出せる言句は、迥かに塵俗の外に超脱し、誦し去り誦し來れば、轉々趣味の長きを覺ゆ

こゝに出せる二子の圖は、鑒識に富める狩野永納も、以て兆殿司(西曆一三五二年一四三一年)の眞筆とする所のものなり、其墨痕を見るに行筆豪放にして粗ならず、布置亦整正、優に宋元名工の壘を摩し、隱聖の風丰宛然紙上に躍如たり、殿司の傳は第一冊五百羅漢圖、東福寺所藏、及び第二冊山水圖(金地院所藏)の處に載せられたれば、こゝには之れを再說せざる可し

KANZAN AND JITTOKU (HAN-SHAN AND SHI-TEH).

SAID TO BE BY MYÔCHÔ.

(A pair of two Kakemono, Light coloured; 7 feet 1 $\frac{3}{8}$ inches by 3 feet 7 $\frac{1}{8}$ inches.)

OWNED BY THE TEMPLE TÔFUKUJI, KYÔTO.

(COLLOTYPE.)

I. Kanzan. II. Jittoku.

In the reign of the Emperor Tai-tsung (middle of the 7th century) of the Tang dynasty of China, there lived in the temple Kuo-ching-ssu (Kokuseiji) of Tientai-shan a high priest by the name of Feng-kan. In one of his tours this divine picked up a homeless boy, whom he named Jittoku (Shi-teh) and employed in his kitchen. About that time at Han-yen which lies to the west of Tang-hing in Tai-chou, there lived a man called Kanzan (Han-shan) who was very poor, clothed with rags and wore wooden clogs and a hood made of birch bark. This man used to come often to the temple and beg Jittoku for remnants of food. He did not seem to be quite sane for he would stroll about the corridors of the temple, talking or laughing to himself, or sometimes proclaiming aloud such platitudes as that all things are impermanent in the world of existence! If any one told him to go away he would stay instead, clapping his hands, and laughing loudly, nor would he go away until he got ready. Sometimes he would play with boys and village urchins, laughing and singing with the best of them. Leu Kiu-in, on becoming Governour of Tai-chou, had occasion to see Feng-kan above mentioned and was told that Kanzan was an incarnation of Mañjuśrî (a saint), and Jittoku that of Samantabhadra (also a saint), and that, though they were like madmen, they were really two great sages worthy to be respected as masters. So the governour went to the two sages and made obeisance, but they scolded him with one voice and said; "Feng-kan is too talkative. What use is there for you to pay respect to us, you who know nothing of Amitabha (Buddha) yet?" After this the two sages left the temple, went to Han-yen, and never came out. Whereupon Leu Kiu-in took upon himself the task of collecting the poems written by these sages on walls, trees, bamboos, etc., and handed them down to posterity. These are still extant in the "Collection of Poems of Han-shan" and the "Collection of Poems of the Three Sages" (i.e. the above named three). They were indeed sages whose lives were passed in peace and happiness, and their poetry is of transcendental purity and exquisite sweetness.

The pictures of the two sages here reproduced are judged by Kanô Yeinô, a great connoisseur, to be genuine paintings of Myôchô or Chôdentsu. They are indeed works of great vigor and of excellent design and are worthy to be ranked among those of the ablest artists of the Sung and Yuen dynasties. The sages' calm superiority to all worldly concerns is vividly depicted. The biography of Myôchô is given under the "Arhats" in Vol. I and also under the "Landscape" by him in Vol. II.



秋江暮景圖(紙本淡彩) 僧周文筆

(竪二尺八寸四分、横九寸八分)

大阪市藤田傳三郎君藏

周文(西曆第十五世紀の始)は、春育と稱す、其印文に越溪周文とあるは、曾て近江國山上永源寺の境に居りしを以てなりといふ、京都臨濟宗大本山相國寺の都司となり、支那明朝より歸化せる僧如雪を師として書法を學び、出藍の稱あり、又彫刻に巧みなり、而して其山水、人物、花鳥を畫くや、馬遠、夏珪又は梁楷の法を撫し、時に或は牧溪、玉澗共に支那南宋時代の筆意を參酌し、盛んに支那畫風を宣揚したるを以て、本邦に於ける繪畫の趨勢は宋朝の一方に傾き、終に本邦の畫法に一大變化を來し、凡そ畫筆を擲るもの始んど其流を汲み、其風を追はざるものなきに至れり、かの能、藝、相の三阿彌、小栗宗丹、曾我蛇足、雪舟等の如きも、皆周文の書法を楷梯として、宋元名工の堂奥に達したるものに非ざるはなし

こゝに出せる秋景山水圖は、周文遺作中の逸品にして、越致瀟灑、筆力遒勁、宋人の上乗に造れるものといふ可し、古人が周文を評して、胸に王吳を吞み、眼に韋郭を睨める畫中の三昧手といへるもの、寔に溢美の言にあらず

AN AUTUMNAL EVENING SCENE.

BY SHÛBUN.

(A Kakemono, light coloured; 2 feet 9½ inches by 1 foot 1½ inches.)

OWNED BY MR. DENZABURÔ FUJITA, ÔSAKA.

(COLLOTYPE.)

Shûbun, whose pseudonym was Shuniku was an artist of the beginning of the 15th century. While he was curator of the temple Shôkokuji he studied painting under Josetsu a nationalized Chinese priest. He was skilled also in sculpture. In depicting landscapes, human figures, flowers and birds he would now imitate the styles of Ma Yuen (Bayen), Hsia Kwei (Kakei) and Liang Kai (Ryôkai) and now adopt the spirit of Mu-chi (Mokkei) and Yueh Kan (Gyokkan) (of the Southern Sung dynasty). Through his influence the styles of the Sung dynasty of China commended themselves to the public mind and became so widely adopted by artists that they caused a great modification and development in Japanese art. Nôami, Geiami, Sôami, Oguri Sôtan, Soga Jasoku, Sesshû and others all started with the study of Shûbun and became well versed in the secrets of the masters of Sung and Yuen dynasties of China.

The picture here reproduced is one of the most distinguished works of our artist. It can well be compared with the most excellent productions of Sung in the high taste shown and the vigorous use of the brush. We can not praise him too highly.

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山水圖屏風(紙本墨畫)

傳能阿彌筆

(竪五尺二寸、横一丈一尺七寸)

京都府下臨濟宗大本山妙心寺藏

由來宗教と美術とは甚深なる關係を有す、故に前者が繪畫彫刻、其他の美術に彰著なる影響を及ぼせること、古今東西、其揆を一にせり、試みに帝網重重、無盡無盡の法門が崇敬を受けし奈良朝の時代を見よ、また三諦一諦、胎金四曼の教義が信奉せられし平安朝の時代を見よ、其遺物の體制、縹緲にして而も法度を失はず、恰も三千の宮嬪、粉黛を凝して、君王の盛宴に列侍するが如き觀あるにあらずや、降りて鎌倉、足利の時代を點檢せよ、此時代に成りし美術品は、其結構布置、筆力刀痕、共に豪壯雄偉にして、細節に拘泥せる所なきを認む可し、是れ他なし、組織複雑なる華嚴、天台、真言の諸宗に代りて、不立文字の禪宗及び他力易行の念佛宗が勢力を社會に得たるに由るのみ、故に此時代に於て玉潤、牧溪を始めとし、能阿彌、藝阿彌等の瀟灑高潔なる圖畫が、國民に歡迎せられたるは、蓋し自然の趨勢といふ可し

能阿彌氏は中尾、名は眞能、春鷗齋又は鷗齋と號す、足利將軍義政(西暦一四四四年—一四七三年)に仕へて同朋となる、頗る風流韻事に長じ、書畫を能くし、和歌に長じ、亦點茶の道に精通す、就中、書は相國寺の僧周文(西暦第十五世紀の始の人)に學び、また牧溪に私淑し、山水、人物、花鳥、皆濃淡の墨色を用ゐて、巧に虛冲平淡なるものを描けり、こゝに出せる屏風畫は、古來能阿彌の眞筆として稱贊せらるゝものなるが、全幅の山水、樹石、巨瀑、帆船、家屋、人物に至るまで、一として神采奕々たらざるはなく、宋人の筆致、紙上に躍如たるを覺ゆ、眞能は、子の眞藝、孫の眞相と共に三阿彌と稱せらる、皆畫道の達人にして又鑑識に長せり

LANDSCAPE.

SAID TO BE BY NÔAMI.

(A folding screen, ink-sketch; 11 feet $4\frac{1}{3}$ inches by 5 feet $1\frac{1}{2}$ inches.)

OWNED BY THE TEMPLE MYÔSHINJI, KYÔTO.

(COLLOTYPE.)

When a religious faith gets hold of the minds of people, its influence is so great and vast that as a necessary consequence it modifies or raises the pictorial, the sculptural, and the industrious arts of the nation. It is always so. In the Nara period when the ideal Avatamsaka school flourished under Imperial patronage, and in the Heian period when the mystic Mantra school reached its climax all branches of art were highly developed and consequently there are numerous art-relics of these periods left to us. But in the Kamakura and the Ashikaga periods we find the art-productions generally on a large scale, designs being grand, and works vigorous, minor details being generally overlooked. And this not without ground. In these periods the complex form of the older doctrines had lost its favour and the spiritual doctrine of contemplation and the bold teaching of the Pure Law became influential in society. It is most natural therefore that in these days the vigorous and rough styles of the Mu-chi (Mokkei) and Yueh Kan (Gyokkan) of China, Nôami, Geiami, etc. of Japan were welcomed by the people at large.

Nôami, whose family name was Nakao, was otherwise known as Shinsô and Shunwôsai. He served the Shôgun Yoshimasa (1444-1473 A.D.) as page. He was skilled in writing and painting and versed in poetry and tea-ceremonies. In painting especially he was a disciple of Shûbun of Shôkokuji, Kyôto (beginning of the 15th century), and imitated the style of Mu-chi (Mokkei) of China. He showed his exceptional skill in ink-sketches of landscapes, human figures, flowers and birds, producing simple but noble pictures with beautiful lights and shades.

The picture here reproduced is said to be by Nôami. The hills, rocks, trees, waterfalls, sailing boats, human figures, and houses are all full of spirit and vigour. It is like a painting by an artist of the Sung dynasty of China. Nôami, his son Geiami and his grandson Sôami are called the "Three Ami." All were able artists and connoisseurs.



洞庭秋月及遠浦歸帆圖(紙本墨畫) 僧祥啓筆

瀟湘八景畫帖中の二葉

(各葉一尺二寸、横七寸八分)

子爵秋元興朝君藏

瀟湘八景圖のことは、既に第一冊中、元信所畫の圖に於て記し、如く、支那洞庭湖南の風光最も明媚なるもの八景を撰びて、古來後素家が畫題とせるものなり、然れども彼等の描き出せる圖様を以て、直に寫眞的實景と見るは非なり、たゞ是れ作者の胸懷裡に蘊蓄せる無邊の風月、無盡の烟霞につきて、自家の尤も適意なるものを筆端に發露せるものに外ならざるなり

祥啓の傳は、第二冊、普悲阿耨二觀世音菩薩畫像の處に述べたれば、こゝには之れを省略す可し

こゝに掲ぐる二圖は、秋元子爵の所藏にかゝる瀟湘八景の畫帖中より寫出せるものなり、第一圖は、皎たる月明に乗じて、二隻の小舟、蘆花疎なる處に巨口細鱗を網せんとす、其情趣の何ぞ冲澹溫雅なるや、第二圖は、歸客を送るの孤帆、晚風を帶び、山水樹石また皆秋色を露はし、圖中一點の畫筆を留めず、何ぞ其手腕の自由自在なるや、蓋し只管寫眞的筆繩のみによりて此種の繪畫を品臨せんとするは、我美術の一半に附きものといはざる可らず

TWO OF THE EIGHT FAMOUS SCENES IN HSIAO AND HSIANG.

BY SHÔKEI.

(Ink-sketch; each picture, 1 foot 2 $\frac{3}{8}$ inches by 9 $\frac{3}{8}$ inches.)

OWNED BY VISCOUNT OKITOMO AKIMOTO.

(COLLOTYPE.)

I. The Autumnal moon over Lake Tong-ting.

II. A boat homeward bound sailing by a distant coast.

"The eight famous scenes in Hsiao and Hsiang" are, as has already been noticed in Vol. I, under paintings by Kanô Motonobu, the eight most picturesque sceneries on the southern coast of Lake Tong-ting, China. From olden times they have been favourite subjects with painters. Such pictures, however, are not to be taken as photographic likenesses of the places, but rather as ideals, products of the artist's imagination simply.

The life of Shôkei, the painter, will be found in Vol. II, under the pictures of "Two Avalokitesvaras Samanta-karupika and Anuttara."

The pictures here given are two of the eight scenes. The one is a picture of two fishing boats among rushes, casting their nets in the light of the autumn moon; a quiet and tasteful scene! The other is of a little boat, setting out for home. The sail is filled with the evening breeze; the mountains and the trees, the water and the rocks all have an autumnal appearance. There is not a superfluous touch. These sketches are good specimens of his easy, unconstrained style! And it may be well to notice here that those who would criticize such pictures as these according to realistic standards show an ignorance of one side of Japanese art.



渡頭垂柳圖(紙本墨畫) 僧宗淵筆

(竪一尺三寸、横九寸八分)

子爵福岡孝弟君藏

足利氏の初葉(西暦第十五世紀の始)如雪、周文の二匠が、修禪の餘暇、筆を弄して相國寺に一種の書風を創するや、雪舟出でて之れを發揚大成し、幾多の諸名手又其門に顯はれて、我繪畫に一大變化を生ぜしめたり。宗淵藏主の如き亦其一人なりき。宗淵は相模國に生れ、如水又はオキ子と號し、周防國山口の雲谷庵に投じ、雪舟に師事すること數年なりしが、明應四年(西暦一四九五年)の春將に辭し去るに臨み、師の一圖を得て其箕裘となさんことを請ふ。雪舟其志に感じ、破墨の山水圖を描き、且此技に於て自ら覺證したる所のものを題し、宗淵をして長く倚倣すべき方所を知らしめたり。其雪舟の破墨山水圖は第二冊に收載したれば、此圖と對觀せんには、轉興味の深きを感ず可し。古人、宗淵の畫を評して、毎に千里を咫尺に縮むるの妙ありといひしが、この小幀の如きも、微雨蕭索たる秋江無限の風色を、屋々三株の老柳と五個の人物とに寫し出して、神韻縹緲たる所、真に其然るを證す。筆力は未だ雪舟の如く強健ならざれども、其氣格の清疎にして、情趣の平淡なる所、賞玩するに足る。

THE WILLOWS BY THE FERRY.

BY SÔYEN.

(A Kakemono, ink-sketch; 1 foot $3\frac{3}{4}$ inches by 1 foot $1\frac{1}{2}$ inches.)

OWNED BY VISCOUNT TAKACHIKA FUKUOKA.

(COLLOTYPE.)

The Chinese school of painting, the foundation of which was laid by Josetsu and Shûbun in the beginning of the Ashikaga period (beginning of the 15th century) was brought to perfection in the time of Sesshû, the founder of the Unkoku school. His famous disciples Shûgetsu, Shûkô and others have effected a great development in Japanese paintings. Sôyen, whose pseudonym is Josui, was also one of his disciples. Leaving his native place Sagami he went to Yamaguchi in Suô and staying in Unkokuan, studied painting under Sesshû for some years. When he was taking leave in 1495 he asked his teacher for a picture drawn by himself. Sesshû then gave him a landscape in ink with the remarks that it was what he himself had acquired through his long study in China and Japan. The landscape by Sesshû has been already reproduced in the second volume of the present series, and a comparison of the present picture with it will be interesting. With only three willow trees and five persons he has successfully depicted the grand autumnal scene on the river. Though the handling is not so strong and vigorous as that of Sesshû the tasteful design and noble simplicity are certainly worthy of his teacher.

葡萄圖(紙本墨畫) 僧愚菴筆

(竪二尺二寸五分、横一尺五分)

京都市日蓮宗大本山本法寺藏

書史にいふ、愚菴師智は書僧なり、墨猿猴を描く、描く毎に
其上に讀す、牧溪の風を慕へりと、此外傳記更に詳ならず、
今この葡萄圖を見るに、牧溪の風あらず、曾て宋人廉宣仲
の畫を見たることありしが、大に此畫の風格を存せり、意
ふに愚菴の此圖を描くや、夫れ或は是等の法格に倣ひた
るものに非ざるか、此畫を以て評すれば、牧溪を學びたり
と云はんより、寧ろ廉宣仲を學びたりといふの適切なる
に如かざるが如し、愚菴の年代詳ならざれども、此畫の風
趣に依て考ふれば、蓋し足利氏末葉西暦第十六世紀の上
半の人なる可し

VINES.

BY GUAN.

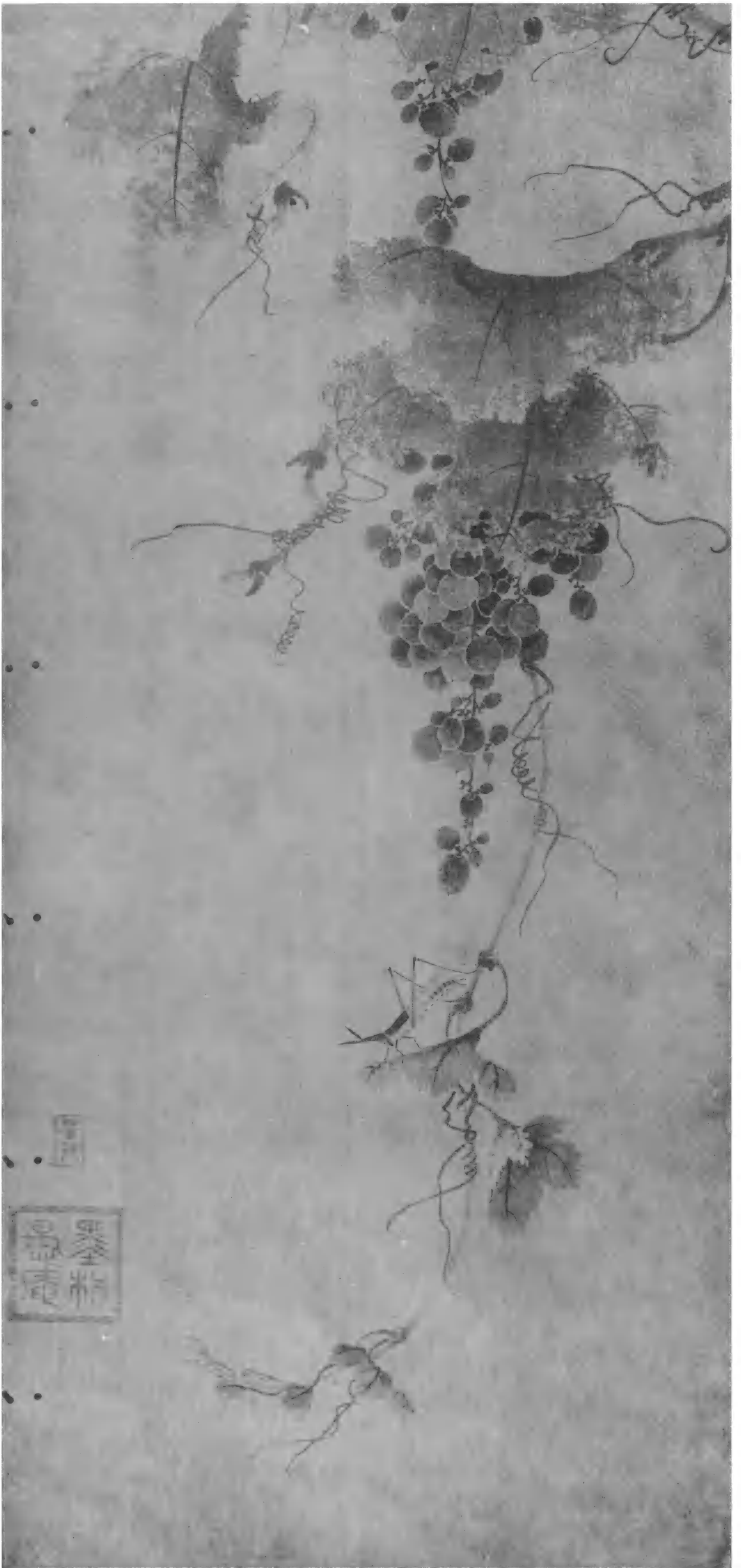
(A Kakemono, Ink-sketch; 2 feet $2\frac{1}{4}$ inches by 1 foot $\frac{1}{2}$ inch.)

OWNED BY THE TEMPLE HONPÔJI, KYÔTO.

(COLLOTYPE.)

In the "History of Japanese Paintings" it is recorded that Guan was a priest who was also a skilled artist, being especially adept in ink sketches of monkeys. Above all his pictures we find a line or two of poetry written by himself. Except that he was of an imitator of Mu-chi (Mokkei) of the Sung dynasty of China we know at present nothing more of this artist.

The picture here reproduced reminds us of the style of Lien Sien-chung of the Sung dynasty, and indeed Guan may have been an admirer of this artist rather than of Mu-chi as one is at first inclined to think. It probably belongs to the latter part of the Ashikaga period (first half of the 16th century).





孔子杏壇絃歌圖(絹本着色) 支那明朝誠意筆

(竪四尺八寸二分、横三尺四寸五分)

伏見宮殿下御藏

杏壇は、支那の大聖孔夫子(西曆紀元前五五一年—四七九年)が、門弟子を會合したる所にして、魯國の首府(今の山東省兗州府)にありしといふ。茲に描き出せるものは、夫子が杏花正に開かんとするの候、七十の弟子を集めて、相與に絃歌に逸情を慰め、所謂不淫の樂を極むる趣を描けるものなるが、結構巧妙、筆致清勁、設色淡雅を極む。筆者誠意は明の永樂年間(西曆第十五世紀の始)に金門書史となれる人なりと説くものあれども、其傳詳ならず。此畫幅我國に傳はりてより、久しく大阪の豪商平野屋五兵衛の珍藏たりしが、畫匠田能村竹田、岡田半江、磯西崖等相踵で之れを模寫し、或は徳川幕府に呈し、或は諸侯の學庠に納めしことは人のよく知る所なり。五兵衛家道衰ふるに迫り、之れを保有すること能はず終に伏見王府の寶什となれるものなりといふ。

CONFUCIUS AND HIS DISCIPLES ON THE TERRACE OF APRICOTS.

BY CHIN I (CHINESE).

(A Kakemono, coloured; 4 feet 9 inches by 3 feet 4 $\frac{2}{3}$ inches.)

OWNED BY H. I. H. PRINCE FUSHIMI.

(COLLOTYPE.)

"The Terrace of Apricots" is the name of the place where the great Chinese sage Confucius (551-479 B.C.) used to assemble his disciples, and is said to lie in the capital city of the province of Lu (Yen Chou of the Shan-tung peninsula). The scene of this picture is on this Terrace, when the apricots are about to burst into bloom; Confucius has assembled his seventy disciples and with them is enjoying music, the "music of moderation." The composition of this picture is exquisite, the touches pure and vigorous, and the colouring light and elegant. The painter **Chin I** was, some say, an artist of the "Golden gate" (the Imperial Academy) in the period of Yung-lo (beginning of the 15th century) of the Ming dynasty, but his life has not been handed down to us. This painting for many years belonged to the house of Hiranoya Gohei, a rich merchant of Ōsaka; and it is well known that such noted painters as Tanomura Chikuden, Okada Hankō, Hazama Seigai, and others took copies of it, some of which were presented to the Shōgun Tokugawa, others to various schools established by feudal lords in their dominions. After the decline of his fortunes Gohei was not able to keep the picture, and it is now in the possession of H. I. H. Prince Fushimi.



山水漁舟圖(絹本墨畫) 支那明朝蔣嵩筆

(竪五尺一寸五分、横三尺三寸八分)

京都市臨濟宗大本山南禪寺藏

蔣嵩は支那明朝時代(西曆一三六八年—一六四三年)に楊子江畔の大都金陵に住せし人にして、三松と號せり、喜んで枯筆を用ゐて巧に山水人物を書き、時人の嗜好に投じて、頗る愛賞せられけるが、其行筆粗莽にして多く矩度を越ゆ、時に鄭顛仙張復陽、鐘欽禮、張平山の徒と狂態を逞うす、時の人目けて邪學となす、其山水は、吳偉明朝の人、小仙と號し、山水畫に妙を得たり、落筆雄健にして白描尤も佳なりと稱せらるゝに學べるものなりといふ

こゝに掲ぐる山水圖には三松の印影さへありて、彼れの眞蹟なることは疑ふ可からざるも、その得意の枯筆なるものとは認め難し、二隻の漁舟を操れる四個の人物はもとより、遠山近樹、岩葦水禽、何れも描法非凡にして、江山の風趣掬するに餘りあれども、之れを一幅の圖としては、全體の調和を缺きたるの感なき能はざるが如し、然れどもこの圖が、古來我國文人一派に大なる助力を與へしことは、吾人の諒る可からざる所なり

LANDSCAPE.

BY CHIANG SUNG (CHINESE).

(A Kakemono, ink-sketch; 5 feet $\frac{3}{4}$ inch by 3 feet $3\frac{3}{5}$ inches.)

OWNED BY THE TEMPLE NANZENJI, KYÔTO.

(COLLOTYPE.)

Chiang Sung, otherwise known as Sansung, was an artist of the Ming dynasty (1368-1643 A.D.) who lived in Chin-ling (now Nan-king), a town on the Yang-tze-kiang. He displayed his skill in painting landscapes and human figures with a worn-out brush. This happening to meet the inclination and taste of the time he was much favoured by the people, though his dashing strokes often infringed the rules of painting. Together with Ching Tien-sien, Chang Fu-yang, Chung Chin-li, Chang Ping-shan he formed a band of irregular artists, whom people looked upon as heterodox. His style in landscapes is said to have been derived from that of Wu Wei otherwise called Shao-sien, who lived in the Ming dynasty and was most skilled in landscape-painting.

The picture here reproduced is a genuine production of his as his sign-manual at the bottom shows. However it is impossible to find any evidence of a worn-out brush having been used. The two boats, the four figures, the hills, the trees, the rushes and the birds on the water are very skilfully executed and at once attract the eye when taken separately. But as a whole the picture seems to be somewhat wanting in harmony. Nevertheless it has influenced our artists to a great extent.



山水圖雙幅(絹本淡彩) 支那明朝劉俊筆

(各幅縦五尺一寸五分、横二尺九寸三分)

子爵松平乗承君藏

書史を閲するに、劉俊は支那明朝時代(西曆一三六八年—一六四三年)の人にして、字を廷偉といひ、山水人物を書くに工なりとあるのみ、また其錦衣都指揮といへる官を有せしことは、こゝに掲ぐる春景圖上の落款に由りて知らる、蓋し其書風の如きは法を夏珪(南宋時代即ち西曆一一二七年—一二五九年)の名工にして、唐代の書法に自家の簡率なる意匠を加へ一生面を開きし人に撫し、範を馬氏一派に採りて更に一機軸を出したるもの、如しこゝに出せる第一圖は春朝遠征の人を送る處にして、詩仙王維(唐朝の人、其傳は第二冊瀑布圖の處に在り)が、君に勸む更に一盃の酒を盡せ、西のかた陽關を出でなば故人なからんと、友人元二に酒を勸むるの情趣あり、第二圖は李涉(唐朝の詩人)が員太祝の門を叩き、水を望み山を尋ねて二里餘、竹林斜に到る地仙の居といへる如く、秋日知心の友が山居を訪ふの興を書き、筆致強健にして情趣餘りあり、卒然之れに對するときは、吾人をして其元朝以上の遺作にあらずるなきかと疑はしむ、蓋し我國劉俊の遺蹟を尊重するもの洵に偶然にあらずるを知らん

TWO LANDSCAPES.

BY LIU SHUN (CHINESE).

(A pair of Kakemono, light coloured; each, 5 feet $\frac{3}{4}$ inch by 2 feet $10\frac{1}{2}$ inches.)

OWNED BY VISCOUNT NORITSUGU MATSUDAIRA.

(COLLOTYPE.)

According to the "Biographies of Artists" **Liu Shun**, of the Ming dynasty of China (1368-1643 A.D.) was skilled in painting landscapes and the human figure. We know nothing more of him but he seems to have been an official judging from what is written over the picture here given. His style is derived from those of Hsia Kuei, an artist of the Southern Sung dynasty (1127-1259 A.D.) and of Ma and his colleagues though he invented a new style of his own.

In the first picture here given he depicts an out-of-door toast to a friend who is going away on a spring morning. The second picture gives a visit to a friend's resort on an autumn day. Two famous poems of the Tang dynasty seem to have suggested the paintings.* They are excellent works, the taste being rich and the touch vigorous. At first glance one would take them for old paintings before the Yuen dynasty. It is not without reason that his works are generally much valued in Japan.

* Wan Wei's poem of farewell:—"I bid you take another glass of wine, for you will have no friend in the west beyond the Yang-kwan pass."

Li Chan's visit to his friend, Ying Tai-shu:—"Fore more than two miles have I passed hills and streams; a road by a bamboo forest leads me to the resort of an earth saint."





薔薇白鷺圖(紙本着色) 僧雪村筆

(竪三尺二寸五分、横一尺四寸二分)

子爵松平承君藏

雪村は名族佐竹氏の支流にして、常陸國久慈郡に生れ、平藏と稱せしが、其父彼れを廢して庶子を嗣と爲さんと欲するを知り、薔髮して曹洞宗の僧となれり。天性、後素の技を嗜み、初は相國寺の畫僧周文の筆意を學び、後雪舟の遺韻を研鑽し、兩匠の名に因みて周繼雪村と號せしが、晩年更に宋の牧溪、元の顔輝(共に第二冊に其傳あり)等の畫風を參究し、別に一生面を開くに至れり。其歿年は詳ならざれども、天文(第十六世紀の中頃)の頃、最も盛んに手腕を揮ひたるもの、如し、其長處は潑墨淡雅にして、奇趣に富める草書にありといふ者あれども、是れ寧ろ其中年の作に就て斷案を下せるに過ぎず。こゝに出せる圖幅を見よ、毫も狂逸奇趣の體なくして、却て用意の周密、落筆の精健なる處、眞に驚く可きものあるに非ずや。惟ふに是れ雪村が周文、雪舟二流の橐籥を脱して漸く圓熟の域に入れる晩年の作ならん。若し圖中落款なからんには、觀者或は認めて以て別人の作とす可し。何となれば、雪村の遺作の世に存するものは、所謂潑墨淡雅にして、奇趣に富めるもの多く、精緻巧麗なること此畫の如きものは頗る稀少なればなり。

ROSES AND SNOWY HERONS.

BY SESSON.

(A Kakemono, coloured; 3 feet $2\frac{1}{3}$ inches by 1 foot $4\frac{2}{3}$ inches.)

OWNED BY VISCOUNT NORITSUGU MATSUDAIRA.

(COLLOTYPE.)

Sesson, a scion of the famous family Satake, was born in Kuji in the province of Hitachi and was called Heizō. On learning that his father was inclined to adopt his illegitimate son as his heir, he shaved his head and entered the priesthood in the Sôtō sect. He was naturally fond of pictorial art, and first studied the style of Shūbun of Shōkokuji and afterwards that of Sesshū. Adopting the initial characters of the names of these two masters he named himself "Shūkei Sesson." Later on he created a new style of his own by investigating the method of Mu-chi (Mokkei) of Sung and Yen-hui (Ganki) of Yuen of China. He executed most of his works during the Tembun period (middle of the 16th century). He was most skilled in ink-sketches of plain and simple design but rich in taste. But this holds good only for those of his works which were produced before middle life up to which time he was still much influenced by his two masters.

The picture here reproduced bears no trait of such influence, however, but on the contrary we notice in it an exceptional attention to execution and detail and a strong use of the brush. We therefore conclude that it is a production of his later years when he reached the height of his perfection. Were the picture anonymous we might assign it to another painter, for most of his productions are plain ink-sketches and we rarely see such fine and dexterous work as this.



田家秋收圖襖(紙本淡彩) 狩野之信筆

(二枚連幅、竪五尺八寸六分、横九尺三寸八分)

京都府下臨濟宗大徳寺塔頭大仙院藏

狩野雅樂助之信號を頼隠といふ、狩野派の祖正信第一冊大徳寺所藏釋迦文殊普賢書像の説明を看よの子にして、古法眼元信第一冊瀟湘八景圖の説明を看よの弟なり、書法を父に學びて、妙境に臻る、其風格は兄に酷似し、遺作の中、落款又は傳承なきものは、元信の書と誤らるゝこと多しといふ、其生存せし時代は、足利將軍の末葉に當り、京都は戰爭の巷となりて、文墨の士の寧居を許さざりしかば、之信兄弟は去りて大津(近江)の三井寺に寄寓し、扇子書を作りて糊口に資したりしが、足利氏滅亡して、京都小康を得たる後は、紫野の大徳寺中に客となり、其子院の障壁等に得意の手腕を揮ひたりといふ、之信早年にして没したるよし諸書に見ゆれども、書事備考に天正三年(西暦一五七五年)六十三歳を以て逝けりとするもの、眞なるが如し

こゝに出せる田家秋收圖は、大徳寺中の大仙院に現存する遺作の一なり、試みに之れを兄元信の作品中に置かば、何人も其兄弟何れの手に成りたるものなるかを判別するに苦まん、用筆飽くまで厚重にして而も骨力の餘ある、設色極めて淡泊にして而も氣韻の瀟爽なる、觀者をして嘆賞に堪へざらしむ、鑒識家が往々之信の書を評して、老成ならずとするものは、未だ此書の如きものを觀ざるに由らん

THE HARVEST.

BY KANÔ YUKINOBU.

(Sliding screens, light coloured; 9 feet 2¾ inches by 5 feet 9¼ inches.)

OWNED BY THE TEMPLE DAISENIN, DAITOKUJI, KYÔTO.

(COLLOTYPE.)

Kanô Yukinobu was a son of Masanobu, the founder of the Kanô school, and a brother of Motonobu (see Vol. I., "Eight Sceneries on the Rivers Hsiao and Hsiang"). He learned painting from his father but in several points his works so resemble his brother's, that when not signed, they are often mistaken for them. The two brothers lived in the latter part of the reign of the Shôgun Ashikaga and left Kyôto for Ôtsu, for the capital was then the seat of civil war. While staying in the Miidera (Ôtsu) they painted fans for their livelihood. After the fall of the Ashikaga Shôgunate they went back to Kyôto and lived in the Daitokuji, where they were mostly engaged in painting walls and screens for decorative purposes. It is said that Yukinobu died in 1575 aged sixty-three but some doubts have been expressed about the date.

The picture of the harvest here reproduced is in the possession of Daisenin, Daitokuji, Kyôto and is a genuine production of Yukinobu. If placed among his brother's works, however, it could never be distinguished. For the light and heavy strokes of the brush, the strength and vigour, the light and simple colouring and the nobility of spirit we have no words of praise too strong. Among his early works there is nothing so fine as this.



豐國祭圖屏風一雙(金碧紙本着色) 傳岩佐又兵衛勝以筆

(各隻堅五尺五寸二分、横一丈一尺六寸)

侯爵蜂須賀茂韶君藏

慶長三年(西曆一五九八年)太閤豊臣秀吉薨するや、遺骸を京都東山阿彌陀峯頭に葬り、翌年朝廷より豊臣大明神の神號を賜ひ、峯の西趾、方廣寺の境内に壯麗なる神殿を造營せり、こゝに掲ぐる圖は、慶長九年(西曆一六〇四年)八月、豊太閤の爲め豊臣氏が海内の縉紳豪族を會し、京都全市の士民に令して、古來未曾有の大祭を舉行せしめたる其盛況を描けるものなり、筆者勝以は土佐氏の血族にはあらざれども、其畫風土佐の流を挹めるに由り、人呼んで土佐勝以ともいへり、慶長年間に京都に生活して、この盛典を目撃したるのみならず、風俗畫を作るに最も妙を得たりとの名ありしに由り、此圖を描くことを囑せられたるものならん、第一圖は豊國社頭に文武官を召して舞樂を演せしむるの狀及び門外街頭に都鄙の士人が狂奔するの態を描き、第二圖は、人馬活動の畫面を更に明了ならしめんが爲め、第一圖中の一部を廓大して撮寫せるものなり、第三圖は太閤秀吉が天正六年(西曆一五七八年)に創建せる方廣寺の大佛前に、上下兩京の市民が、互に盛裝を凝らし、鼓笛を鳴らし、華繖を弄して、歡舞に餘念なき體を寫せり、其人馬雜沓の狀は宛然戰場の如くなく、仔細に點檢すれば、上月卿雲客より下皂隸輿僮に至るまで、祝酒の微醺を帯びて太閤の光榮を頌するものにあらずるはなく、豊臣氏の盛威と當時士民の風俗とは、この一雙の屏風畫に收めて餘蘊なきものといふ可し、非常の達筆にあらざれば、曷んぞ能く是の如くなるを得んや

THE FESTIVAL OF TAIKÔ.

SAID TO BE BY IWASA SHÔI.

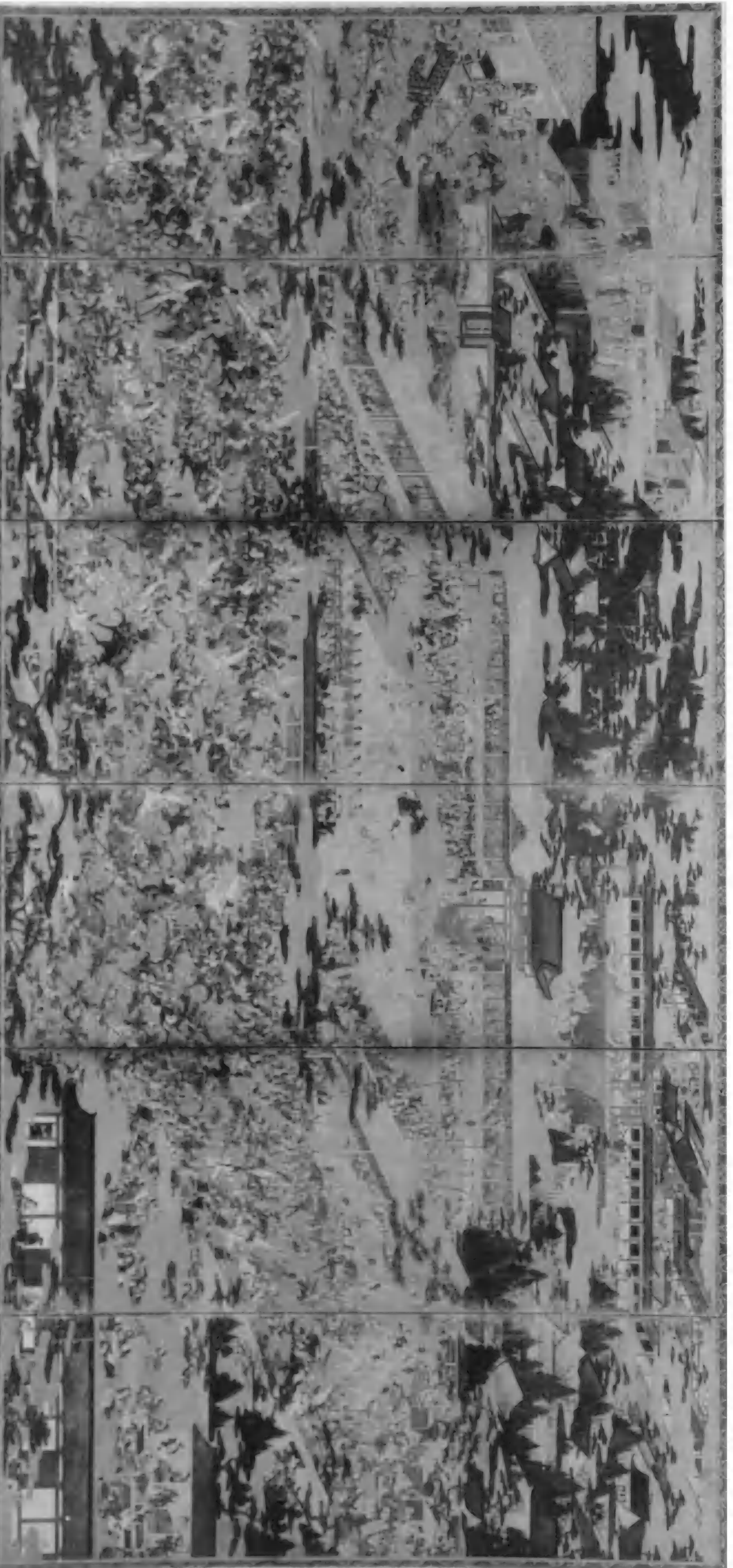
(A pair of folding screens, coloured; each, 11 feet 5½ inches by 5 feet 5½ inches.)

OWNED BY MARQUIS YOSHIAKI HACHISUGA.

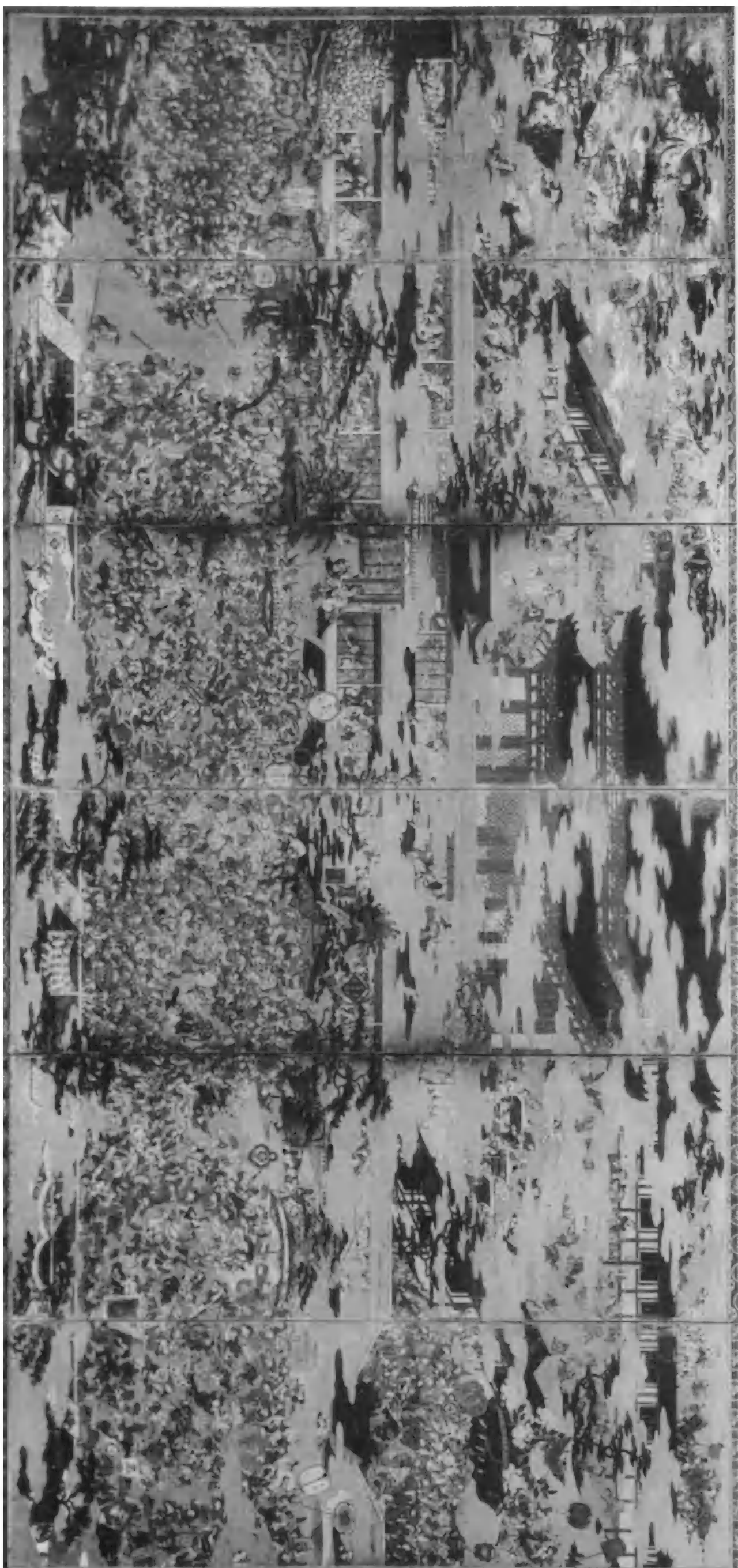
(COLLOTYPE.)

Taikô Hideyoshi died in the year 1598 and was buried on Mt. Amida, Higashiyama, Kyôto. In the following year the then ruling Emperor gave him the posthumous title of Toyokuni Daimyôjin, and dedicated to him a great altar within the precinct of the temple Hôkwôji. In 1604 his son, Hidetsugu invited all the nobles and feudal lords to Kyôto where he proclaimed a great festival in memory of the late *de facto* sovereign. This incident is depicted in the picture here reproduced.

Iwasa Shôï, the painter, otherwise known as Matabei, is in no way connected by blood with the Tosa family yet as he is an artist of the Tosa school people call him Tosa Shôï. He was living at Kyôto at the time of this festival and saw the great ceremonies. The first part is a picture of the dance given to music by all the civil and military officers in front of the altar in the presence of an immense audience. The second is a magnified copy of the first showing the movements of the men and the horses during the dance. The great confusion of the festival makes the picture seem at first glance like one of a battle-field but, when on closer examination, one notices that every man woman and child seems to have had "a drop too much," and is wholly given over to the enjoyment of the dance. The third part is a popular dance by the citizens all of course dressed in their best in honour of the occasion. The splendour of Taikô and the customs of the townspeople at that time are faithfully drawn.







猛鷲蒼鷹圖屏風(紙本墨畫) 狩野山樂筆

(竪五尺五分、横一丈二尺八分)

京都市眞宗本派本山本願寺藏

京狩野派の祖山樂光賴の傳は、既に第二冊牽牛花圖の説明中に述べたる所の如し、山樂幼にして豊臣秀吉の侍童となりしが、其丹青を好める天性は秀吉に知られ、命に由りて名工狩野永徳の門に入り、其筆法を嫡傳して遂に義子となれり、然も其所作の圖書を観るに、單に狩野の流風を繼承せしのみにはあらずして、古土佐の筆意を取れる趣をも存し、又支那宋元諸大家の長所を參酌せし痕迹の歴然たる處もあり、殊に其龍虎蒼鷹の如きに至りては、運筆尤も雄渾にして毫も凝滯の病なく、師父永徳に超出するの手腕を有せり、然れども其生涯を後素の一技にのみ委了するを屑とせず、屢秀吉に隨ふて陣頭に立ち、戰國時代の士人として他に譲らざる程の武功を顯はし、ことあり、豊臣氏瓦解の後、京都男山の瀧本坊に身を寄せ、近畿の諸大寺及び豪族の請に應じ、専ら繪畫を作りて其天年を終へたり、京都附近の寺院に山樂の遺作多きは之れが爲めなり。こゝに出せる屏風畫は、本派本願寺の所藏なるが、圖中の樹石を観るときは、古法眼の遺韻を掬す可く、其蒼鷹の如きは永徳の筆法を參取し、巧に之れを融合し、打て一丸となせるの趣あり、其手腕の自由自在なりしこと知る可し、吾人はまた此圖に對して一種の感なくんばあらず、蓋し繪畫のみならず、凡べての文學技術が時勢の氣臭を帯ぶるは、東西古今其機一なるを以て、戰國時代の山樂が殺氣を含める圖書を作りしこと異むに足らざらん、而も悲慘悽愴たる本書の如きは更に吾人をして當代の時勢を蹤跡し聯想を深からしむ、それ蒼鷹の逐ふ所のものは、可憐なる細頸軟脚の白鷺にして、猛鷲の捕獲せるものは、滑稽無邪氣の獼猴にあらずや、奚んぞ知らん山樂之れに由りて、其主家が徳川氏の爲めに攫奪吞噬せられたる圖情の情を漏らすにあらざるなきやを。

VULTURE AND EAGLE.

BY KANÔ SANRAKU.

(A folding screen, ink-sketch; 11 feet 11 inches by 4 feet 11½ inches.)

OWNED BY THE TEMPLE NISHI-HONGWANJI, KYÔTO.

(COLLOTYPE.)

The life of Sanraku, the founder of the so-called Kyô-Kanô school has been given in the second volume (the "Morning Glories"). While young he served Taikô Hideyoshi as an attendant. Observing his natural inclination toward art his master ordered him to go to Yeitoku, the famous painter of the Kanô school, to learn drawing. He soon distinguished himself in it and having been adopted as his son, on the death of his teacher succeeded him. From his productions we may see that he was versed not only in the secrets of the Kanô school but also in the style of the old Tosa school. In some we observe a certain trace of his adoption of the styles of the Sung and Yuen artists of China, especially in dragons, tigers, eagles etc., where his style is so distinct from his father's in strength and dexterity.

He was also a brave soldier in the field helping Taikô Hideyoshi more than once. After the downfall of the Toyotomi family (*de facto* rulers, first of whom was Hideyoshi) he retired to Taki-no-motobô, Otokoyama, in Kyôto, where he used to paint for great temples and noble families in the neighbourhood of Kyôto.

The picture here reproduced is by Sanraku. The trees and stones in the picture show a trace of the style of Motonobu while the vulture and the eagle are a skilful modification of Yeitoku's style. It is but natural that he, as an artist of the time of continued civil war, should conceive and paint such a cruel and blood-thirsty scene. See the fine but feeble heron trying to escape from the claws of the eagle and the large monkey already a victim to the cruel vulture. At the time when his master's family had just been outraged by Tokugawa after a civil war characterized by most heartless massacres, the depiction of such a scene must have been a consolation to his brave spirit!



十六羅漢圖雙幅紙本淡彩 僧松花堂昭乘筆

(各幅縦九寸三分、横一尺四寸)

東京府下益田孝君藏

阿羅漢は釋迦佛の弟子等が修行して得たる證位の名なることは既に第一冊、兆殿司筆五百羅漢圖の處に述べたるが如し、十六阿羅漢のことは、釋迦佛滅後八百年の頃、執師子國(錫蘭)の難提蜜多羅と呼べる高僧が其將に歿せんとする時に當り、佛が教法を十六の大阿羅漢に付囑して、永く信者の福田たらしめ給ふと説けるを録せし古記に出づ、而して我國にては、この十六羅漢の像を安置し、釋迦佛の遺法を永遠に傳弘護持するものとして崇敬する寺院多し、但し此等の羅漢は時と處を問はず、召請供養の法會を設くる時は、各其眷屬を隨へて來現し、以て彌勒佛の出世を俟つとあれば、其神通自在なることを知る可し、こゝに掲ぐる圖は筆者が憶想より描き出せるものなれば、各羅漢の名を一一正確に指示すること難けれども、第一圖の左方に經卷を繙けるは僧伽茶洲の迦理迦尊者第七、草茵に坐して調心するは北俱盧洲の蘇頻陀尊者第四、脇息に倚るは南瞻部洲の諾矩羅尊者第五、高座に仰臥するは可住山の伐那婆斯尊者第十四、難僧をして剃髮せしむるは耽沒羅洲の跋陀羅尊者第六、仰いで天を指すは持軸山の注茶半託迦尊者第十六、合掌して彼の指す方を拜するは畢利闍瞿洲の羅怛羅尊者第十一にして、蓮花を淨瓶に挿めるは鷲峯山の阿氏多尊者第十五なるが如し、又第二圖の左方に如意を持てるは廣脇山の因揭陀尊者第十三、之れに對向するは迦濕彌羅の迦諾迦伐蹉尊者第三、經卷を携へて嬉笑するは東勝身洲の諸迦跋釐尊者第二、床に憑りて叱咤の狀を爲すは三十三天の半諾迦尊者第十、之れに面して安坐し、裳を褰げて冷然たるは香醉山の戌縛迦尊者第九、籐杖を卓て、凝眸せるは鉢刺拏洲の伐闍羅弗多羅尊者第八、其背に在りて楊子を口にせんとするは西瞿耶尼洲の賓度羅跋囉惰闍尊者第一にして、香爐を携ふるは半度波山の那伽犀那尊者第十二なるが如し

筆者昭乘は大和國奈良に生る、俗姓中沼氏、幼にして山城國男山の瀧本坊に投じて實乗の弟子となり、真言秘密の教行を研修し、阿闍梨法印位に上り、男山神宮の社僧となり、晩年、山の南阜に松花堂と名くる丈室を營みて、こゝに退隱し、惺々翁と號して、近衛信尋小堀宗甫等の大神名士と與に書畫點茶の風流三昧に住せしが、寛永十六年(西曆一六三九年)五十六歳を以て歿せり、俊逸溫雅の四字は、僧傳記者が昭乘の資性を寫せるものなるが、其單に一個の風流漢にあらずしことは、嘗て吉野山(大和國)に退隱せんと企てしにても知らる、昭乘また深く宗祖弘法大師(西曆七七四年—八三五年)の書風を追慕し、大に造詣する所あり、遂に松花堂流の一門を開き、寛永三筆(信尹、光悅、昭乘)の一人に數へられしが、其畫は狩野山樂(第二冊、牽牛花圖)の處に其傳を掲ぐに學び、又宋僧牧溪(第一冊、觀世音猿鶴圖)の處に其傳を出せり、の遺風を愛し、其神氣蕭疎たる所を參酌して、能く冲澹高雅なる畫を作れり、其遺物を見るに、氣魄は直に東山時代(西曆第十五世紀の中頃)の名工と疊を對せんとす、其運筆に於ては、狩野畫派に得たるもの那邊に存するか、殆んど之れを認むる能はず、惟ふに是れ形骸をすて、神髓を採りしに由りて然るものならんか、ここに出来る十六羅漢圖は、昭乘が茶聖宗甫の所望により寫せるものにして、元と彼の家の世寶なりきといふ、其筆痕輕妙にして、能く各應供が所證の心境の非一非異なる所を書き出し、神韻紙上に楚々たるを覺ゆ

THE SIXTEEN ARHATS (JUROKU RAKAN).

BY SHÔKWADÔ.

(A pair of Kakemono, light coloured; each, 1 foot 4½ inches by 1 foot 1 inch.)

OWNED BY Mr. TAKASHI MASUDA, TÔKYÔ.

(I. WOOD-CUT. II. COLLOTYPE.)

The disciples of Śākyamuni who reached the grade of sanctification are called Arhats, among them sixteen being especially distinguished. Eight hundred years after the Buddha's Nirvāṇa, Nandi-mitra, a high priest of Ceylon, declared on the eve of his death that Buddha's doctrine had been handed down to the sixteen great Arhats who were to serve as objects of faith for the world. The worship of the Sixteen Saints took rise from his words. Many of the temples in Japan possess their images and honour them as Patrons of Buddhism.

The pictures here reproduced seem to have been products of the artist's imagination pure and simple and therefore it is difficult to point out the names of all. But from certain traditional characteristics we may distinguish them as follows:

I. From the left.

1. Kārlka (7th), reading a sacred text.
3. Nakula (5th), leaning on an arm-rest.
5. Bhadra (6th), having his head shaved.
7. Rāhura (11th), looking up to heaven and worshipping.

2. Suvinḍa (4th), sitting on a grass seat.
4. Vanavasi (14th), resting on a high couch.
6. Cāḍa-panthaka (16th), pointing to the heaven.
8. Ajita (15th), putting flowers in a jar.

II. From the left.

9. Irigada (13th), with a wishing baton.
11. Nāga-bālidvāja (3rd), laughing, with a sacred text in his left hand.
13. Jivaka (9th), sitting on a stool against Panthaka.
15. Piṇḍola-bhāradvāja (1st), using his tooth-brush.

10. Kanaka-vaṣa (2nd), facing toward Indra.
12. Panthaka (10th), with angry face and leaning on a stool.
14. Vajra-putra (8th), with a long stick.
16. Nāga-sena (12th), with an incense burner.

Shôkwadô, the painter, whose family name was Nakanuma, was a native of Nara, Yamato. When grown up he went to the temple Taki-no-motobô of Otokoyama, Kyôto, where he became a disciple of Jitsujô, a priest of the Shingon sect. He soon distinguished himself in the study of the mystic doctrine of Mantra, advanced to the position of Âcārya (teacher), and was appointed official priest of the Shintô temple of Otokoyama. Later in his life he retired and built himself a small hut called "Shôkwadô" on the southern slope of the mountain. He called himself Shôjôwô and associated with the worthies of the time, Konoye Nobuhiro, Kobori Sôho, etc., and spent his time in writing, painting or tea ceremonies. He died in the year 1639 aged fifty-six. The "Biographies of High-priests" calls him a possessor of surpassing ability and gentle character. That he was a man of ambition can be known from the fact that he once intended to retire in Yoshino (a place of political importance). In writing he followed the style of Kôbô Daishi, founder of the Shingon sect (774-835 A.D.) and created his own style called "Shôkwadô" and is one of the well-known "Three pens" * of the Kwanyei period. In painting he was a disciple of Kanô Sanraku (see Vol. II. "Morning Glories") and an admirer of Mu-chi (Mokkei of the Sung dynasty of China, see Vol. I. Kwannon, Monkey and Crane). In nobility of spirit his productions compare well with the noted artists of the Higashiyama period (middle of the 15th century). In the skilful use of the brush we hardly recognize the Kanô style, a fact which shows that he was not a slavish imitator of his teacher.

The Sixteen Arhats here reproduced were painted by him for his friend, Kobori Sôho, the tea-master, who prized them as one of his family treasures. The sixteen faces are so lightly drawn. All the expressions differ from one another, yet agree in indicating nobility of intellect. The pictures are worthy of the Patrons of the Faith.





鴻雁圖屏風一雙(紙本墨畫) 宮本武藏筆

(各隻 竪五尺一寸四分、横一丈一尺九寸二分)

侯爵細川護成君藏

宮本武藏(又は無三四)名は正名、幼名官次郎、後に武藏と呼び、二天と號す、播磨の武人新免無二齋の男なり、劔法を研究して遂に二刀流の祖となれり、其武術に於ける手腕は、向ふ所天下に敵なく、四方に遊歴して到る處に劔法各流の首魁を仆し、六十四年の生涯中、生命を塔して輸贏を試みしこと六十餘回、必ず敵の眉間を打ちて勝を制し、一たびも敗を取りしことなかりきといふ、慶長年中(西暦第十六世紀の終)關ヶ原の戰役等に從事して功あり、後肥後の細川氏(今の侯爵細川家)に屬し、正保二年(西暦一六四五年)熊本城下に歿す、年六十四、武藏の武勇は今日に至るまで、三尺の童孩も之れを知らざるなく、その木片を以て父の讐佐々木嚴流を擊殺せし事の如きは、劔道の佳話として演劇講談の好題目となれり、武藏は斯く武勇卓絶なりしのみならず、書道に於ても亦頗る造詣する所あり、其書法は海北友松に學び、又長谷川風の法格をも參取し、之れを豪宕なる自家の手腕に任せて揮灑せるに由り、趣致超凡、氣雄力沈、武藏其人の意氣、紙練の上に躍如たるを見る

こゝに出せる二圖は、武藏が主家細川氏の爲めに描きたるものにして、一は秋色漸く閑なる澤畔に十數羽の素鴨を寫し、一は雪花繽紛、萬物蕭索たる水邊に數羽の青雁を書けり、就中第一圖は殊に筆々遒勁、風物調諧、吾人をして嘆賞に堪へざらしむ、畫伯田能村竹田の如きは、此流の畫を喜ばざる人なりしも、然も武藏の布袋圖を愛藏して措かず、筆法雋穎、墨色沉酣、阿堵一點、奕々射人、と稱賛するに至る、蓋しこの屏風畫は、武藏が作品中の尤も優等なるものにして、嘗に侯爵家の珍什たるのみならず、また實に國家の重寶といふ可し

WILD DUCKS.

BY MIYAMOTO MUSASHI.

(A pair of folding screens, ink-sketch; each, 11 feet 9 inches by 5 feet $\frac{3}{4}$ inch.)

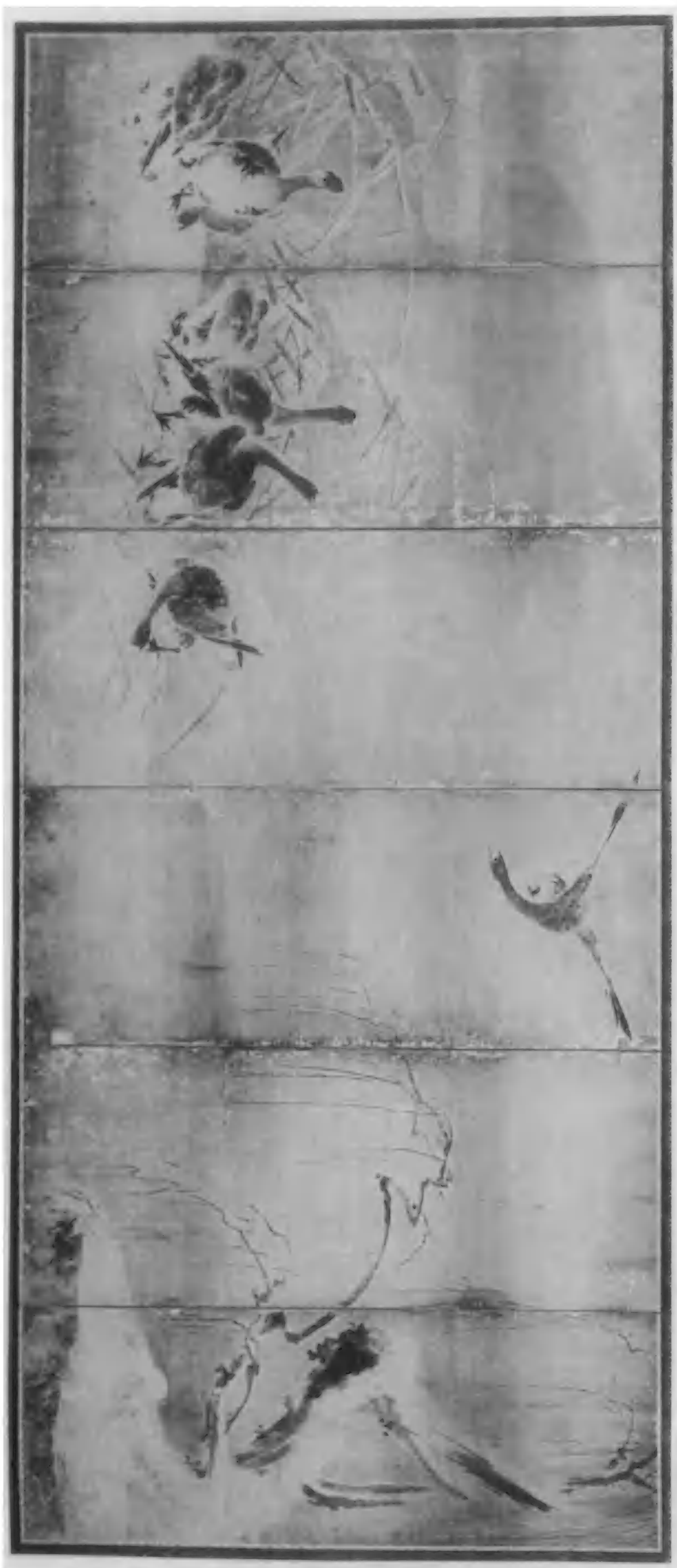
OWNED BY MARQUIS MORISHIGE HOSOKAWA.

(COLLOTYPE.)

Miyamoto Musashi, whose real personal name was Masana, also called Kwanjirô in his boyhood, and whose artistic pseudonym was Niten, was a son of Munisai, a warrior of the province of Harima. Musashi studied the art of fencing and it was with him that the idea originated of using two swords, one in each hand. In the use of the sword he had no equal, and in his travels all over the country he beat the ablest swordsmen of every school. In his little more than three score years he successfully defended his life nearly as many times, invariably striking his antagonist on the forehead. During the period of Keichô (latter part of the 16th century) he fought in the battles of Sekigahara and other places. Afterwards he became a vassal of Lord Hosokawa (of the family of the present Marquis Hosokawa), and died in 1645 A.D. at Kumamoto aged sixty-four. Every boy knows of his bravery. His revenge on Sasaki Ganriu, the murderer of his father, how he slew him with nothing but two pieces of wood, is a favourite subject with theatres and storytellers. Not only was Musashi unequalled in bravery and swordsmanship, but he was also proficient in the peaceful art of painting, which he studied under Kaihoku Yûshô, adopting also the style of the Hasegawa school. Executed in his bold dashing manner his paintings are elevated, spirited and vigorous, his energetic spirit plainly discovering itself on the canvas.

The two pictures here given were painted by Musashi for his Lord Hosokawa. In one a number of wild ducks are in a valley in the height of its autumnal beauty. The other is a snow scene, with a few wild geese on a dreary wintery bank. Of the two the former is especially admirable for its vigorous touches and harmonious composition. The great artist Tanomura Chikuden had a prejudice against this style of paintings, but even he admired and highly prized a picture in his possession of "Hotei" painted by Musashi. Indeed these two paintings are treasures not only of Marquis Hosokawa, but of the nation.







鷄
法眼常筆



菊
虎將監成筆



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保津川眞景圖屏風一雙(紙本淡彩) 圓山應舉筆

(各隻鑒五尺一寸、横一丈五尺九寸三分)

京都市西村總左衛門君藏

圓山應舉、字は仲選、通稱を主水といふ、丹波國桑田郡に生れ、京都に來り、狩野派の石田幽汀に就て書を學び、出藍の譽を得たり、後支那及び日本の古名畫を檢討して各派の長所を取り、且つ力を寫生に致して、鮮麗輕妙なる一新機軸を創せり、是れによりて京都の畫風は一變し、流派の何れを問はず、多少應舉の氣習を帶びざるなきに至れり、嘗て朝廷の命を奉じて書を獻じ、數、優賞を蒙むりしが、特に大津(近江)三井寺の圓滿院に於て畫ける七難七福圖の如きは、光格天皇深く愛惜し、勅して寺門の外に出すを禁じ給へりといふ、以て其畫が如何に推重せられしかを知る可し、其遺作の世に現存するもの少からざる中に、花卉鳥魚の類は筆姿斌媚、設色精緻、よく其狀を曲盡し、匠心の微妙はた至らざる所なし、但だ山水畫は、却て得意なる寫生的傾向に制せられ、専ら形似を事とせるが爲め、烟霞縹緲、描く可く描く可らざるの處に、山水の妙味自から存すること遺れたるの觀ありと稱する者あり、然れども吾人は寧ろ漫りに神韻を形似の外に求めて不自然的怪譎の表現を得意とするの輩を去つて、天然の美を直寫し、其活動を遺さざる者に就かんとす

こゝに出せる八曲の屏風畫は、即ち應舉の大作にして、京都嵐山の麓を流る、大堰川の流源なる保津川(丹波)急湍の圖なり、景は是れ近畿諸勝の冠冕にして、輕舸を操れば河身の兩岸に出沒錯峙する奇巖怪石は、之れを點綴する數株の老松と共に、氷を碎き珠を跳らせる澄潭に反映して、宛然畫中を行くの趣あり、而して本圖は、其風光の最も明媚なる處を、應舉の靈腕を以て寫し出せるものなるが故に、一たび之れに對すれば、眞に仙境に在るの思ひあらん、殊に其奔湍の勢に至りては、筆致生動、水聲將に紙中より發出し來らんとするの感なくんばあらず、畫史を見るに、應舉の死は寛政七乙卯(西曆一七九五年)七月十七日に在り、而して此圖の左隻には、其年の晩夏に寫せることを記せり、彼が六十三歳の老境に達し、而も歿する前一月、尙且つ強健斯の如きの筆を揮ふて此大畫を作るの手腕を有せしは、實に驚嘆の外なきなり、其狩野探幽以來の大家と稱せらるゝもの、宜なりといふ可し(探幽の傳は、第二冊、竹林虎圖の處に在り)

SCENERY ON THE RIVER HÔDZU.

BY MARUYAMA ÔKYO.

(A pair of folding screens, light coloured; each, 5 feet 1¼ inches by 15 feet 8½ inches.)

OWNED BY Mr. SÔZAYEMON NISHIMURA, KYÔTO.

(COLLOTYPE.)

Maruyama Ôkyo, otherwise known by the name of Mondo, was born in Kuwada in the province of Tanba. While still young he went to Kyôto where he studied painting with Ishida Yûtei who belonged to the Kanô school. He soon distinguished himself in art, and on investigating the styles of the old masters of China and Japan, took a special interest in life-like pictures, on which he founded his own exquisite style. His influence upon the artists of the capital was so great that it caused a revolution in art, all the schools more or less imitating him. He painted many pictures by Imperial or Shôgunate orders and won several high prizes. The Emperor Kôkaku was so pleased with his picture of the seven grades of adversity and the seven grades of prosperity, which he painted in Yenmanin, Miidera, Ôtsu, that he strictly forbade it to be brought out of the precinct of the temple.

Many of his productions have been preserved to us, among which his plants, flowers, birds, insects and fishes are simply excellent in handling and fine in colouring, and show his great ability in the life-like copying of small objects. But we cannot agree with those of his critics who claim that this realistic tendency of his was a drawback to him in depicting landscapes, for we equally admire those of his which we have, and which show his earnest endeavour to copy the natural beauty of mountains and rivers as they are, and contain none of those objects of an imaginary character, which are seen in the paintings of some artists.

The pictures on the pair of folding screens here reproduced are by Ôkyo. They represent the river Hôdzu in Tanba, which is a favourite place with pleasure seekers at all seasons. The dark and curious-formed rocks with their old pines are well contrasted with the snowy whiteness of the seething torrent. Indeed, so vivid are these pictures that we feel ourselves on the very spot. These were painted just a month before his death (1795 A.D.) as the date found on the right edge of the first picture shows. He was then sixty three years old and yet seems to have still preserved his strength to be able to produce such large pictures. These were no doubt his very last works. He is renowned as the greatest artist since Kanô Tanyû whose life is to be found in the second volume of the present series.





獼猴圖(絹本着色) 森祖仙筆

三幅對中の二幅

(各幅 縦三尺五寸一分、横一尺二寸九分)

侯爵伊達宗徳君藏

森祖仙名は守象、字は叔牙、祖仙晩年、祖仙と改むは其號にして、又靈明菴とも稱す、延享四年(西曆一七四七年)生る、攝津西宮の人、或はいふ九州長崎の人なりと、後大阪に移住す、始め狩野派の流を扱ひ、種々の畫を作りしが、既にして大に悟る所あり、限りあるの手腕を以て力を多方に用ゆるの遂に大名を成す所以にあらざるを思ひ、専ら心を寫猿の一邊に傾注したりしかば、其獼猴の畫は能く入神の妙を極め、果して一世の稱譽を博するに至れり、傳へいふ、其始め長崎に在るの日、一獵者に托して一猿を得たり、乃ち之れを庭樹に繋ぎ、自ら其傍に横臥して、猿の形狀動作を寫すこと幾回なるを知らず、一日練上に淨寫して某士の鑑を乞ふ、某云く、惜むらくは是れ人家養畜の猿にして山中自在の猿にあらずと、是に於て山中に入り、切磋年を重ねて大に得る所ありきと、而して生平の起居動作の如きも、宛然猿の如くなりきといふ、蓋し其技に熱心なるより、遂に獼猴三昧を發得して然りしにあらざるを得んや、其所作の猿圖が、逼真の妙を極むるは、たまたま以て俗眼を悦ばしむるに足るも、未だ雅賞に値せずといふ者あれども、これ過酷の評のみ、試みに此に掲ぐる二圖を見よ、一は玲瓏たる老幹に母子の春猿を寫して慈愛の情滿幅に溢れ、一は半枯の樹梢に一雙の愁猿を畫きて將に客腸を寸斷せんとするの趣あるにあらずや、かの緻密なる寫生を以て一派を開きし圓山應舉の如きも、其動物を畫くや、祖仙の筆法を參酌したりといふ、良に故ありといふ可し、而して此畫は彼れが壯年の作なる可し、祖仙の死は文政四年(西曆一八二一年)にあり、時に七十五歳なりといふ

MONKEYS.

BY MORI SOSEN.

(Two Kakemono, coloured; each, 3 feet 5½ inches by 1 foot 3¾ inches.)

OWNED BY MARQUIS MUNENORI DATE.

(COLLOTYPE.)

Mori Sosen, otherwise known as Morikata or Reimyōan, was born in 1747 at Nishinomiya, Settsu, or at Nagasaki according to another authority, afterwards removing to Ōsaka. While he was engaged in painting pictures of various sorts in the style of the Kanō school the happy thought came to him all of a sudden that the application of one's whole attention to one subject is the only way for a man of limited talent to win great fame. From that time on he applied himself exclusively to the life-like drawing of monkeys, in which he became a famous, indeed an unrivaled artist. While in Nagasaki he is said to have asked a hunter to catch a monkey alive. On obtaining it he fastened it to a tree in his garden, sat himself down near it and sketched it from day to day in different attitudes. Once he showed a copy to a friend of his, who though admiring it, said that the monkey was a tame and not a wild one. On this he betook himself to the forest in order to draw a wild monkey, and after untiring efforts for several years succeeded. His own manners are said to have become somewhat monkeyish through his keen interest in the study. The two reproductions here given are excellent specimens of his monkey-pictures. One depicts a mother monkey with her baby on the branch of a plum tree in full bloom; the other shows two old ones mourning on a pine tree. That great realistic painter, Maruyama Ōkyo, is said to have imitated Sosen's style of painting animals. These pictures seem to be productions of his younger days. He died in 1821 aged seventy-five.



西王母圖屏風(金碧紙本着色) 狩野探信筆

(竪五尺三寸八分、横八尺二寸五分)

京都府下臨濟宗大本山大徳寺藏

狩野書派は祐勢に起り、其子元信に迫りて、土佐書派に對し巍然一家を爲せしが、後この書派は、京と江戸とに分れ、江戸の狩野家は更に分岐して、居處に隨ひ各其稱呼を立つるに至れり、中橋狩野、鍛冶橋狩野、木挽町狩野、駿河臺狩野等即ち是れなり、探信は探牧の子にして、鍛冶橋狩野に屬し、名を守道といひ、興齋と號す、書法を父に學び、頗る能手の聞えあり、將軍家の爲めに手腕を揮ひて其愛玩を受けたりといふ、天保六年(西曆一八三五年)五十一歳を以て世を終れり、是れより先き、狩野探幽の子にも探信と號せし者あり、故に世人之れを區別せんが爲めに、この圖の筆者を守道探信と呼べり、こゝに掲ぐる圖は、西王母と名くる女仙の瑤池上に於ける居處を寫し出せるものなり、王母の仙話は、支那周朝の末(西曆紀元前第七世紀頃)より民間に存せしものなるが、前漢の武帝の時(西曆紀元前第二世紀)王母は五色の班龍を駕せる紫雲輦に乘じ來りて七枚の桃實を獻じ、この美菓は三千年にして一たび花を開き、更に三千年を経て其實熟す、人若し之れを食ふときは長生不死の壽を得と告げたりといふことあり、此圖は此の仙話に基き、王母が漢皇を訪はんとして仙桃を採らしむるの狀を描けるものなり、着筆設彩共に精巧にして、能く家道を守るものといふ可し、但し人物の顔貌同一にして表現に乏しきは、甚だ惜む可き點なれども、探信の作としては免れ難き所なる可し

HSI-WANG-MU (SEIWÔBO).

BY KANÔ TANSIN.

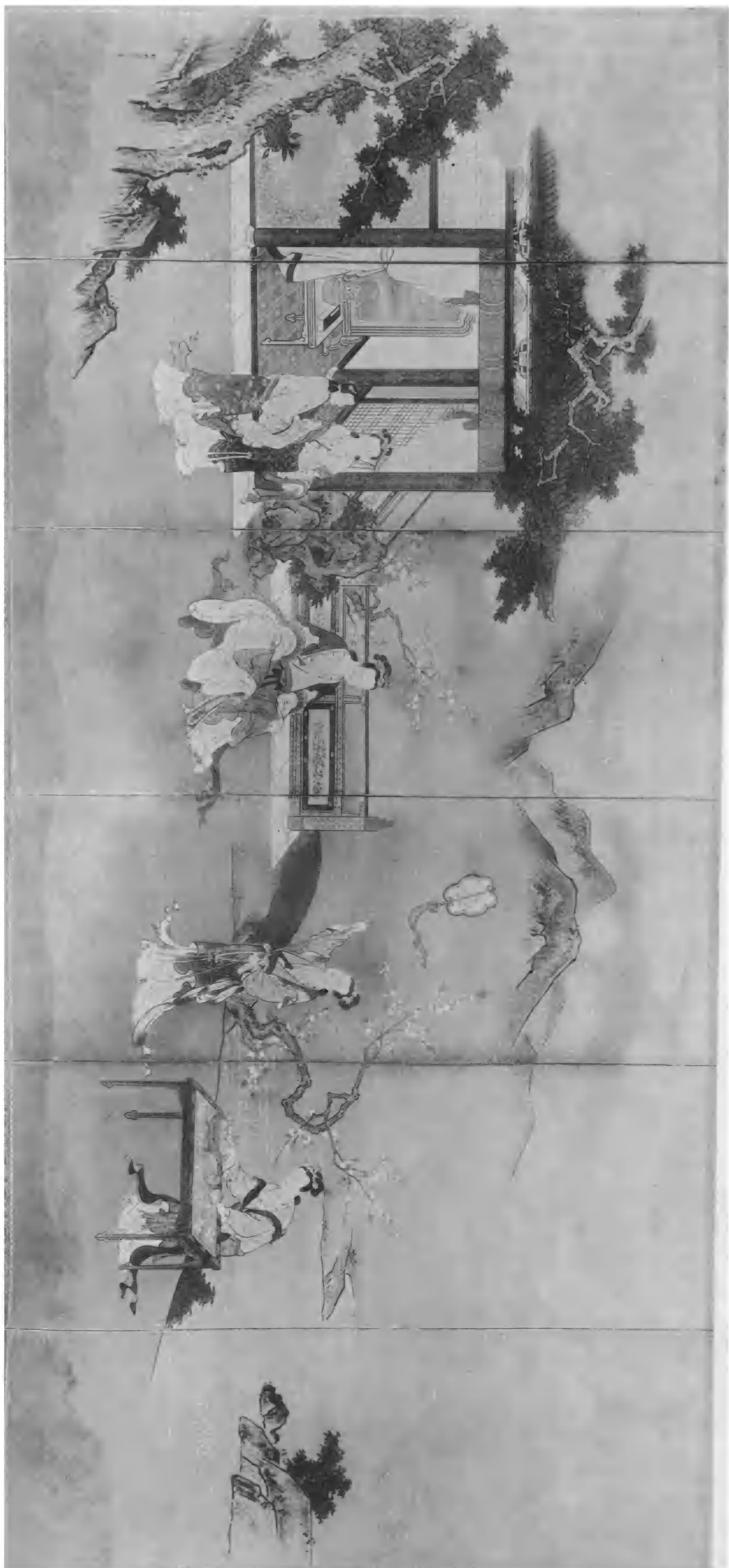
(A gold folding screen, coloured; 5 feet 3½ inches by 8 feet 2⅓ inches.)

OWNED BY THE TEMPLE DAITOKUJI, KYÔTO.

(COLLOTYPE.)

The Kanô school began with Yûsei but its fame was first firmly established against the Tosa school by Motonobu, son of Yûsei. Later on it was divided into two branches, the Kyôto and the Yedo, which latter was again split up into four subdivisions which were distinguished by the names of the places where each of the four Kano lived, viz. Nakabashi, Kajibashi, Kobikichô and Surugadai. Our artist, **Tanshin**, was a son of Tanbaku and belonged to the branch of the Kajibashi Kanô. He was known also under other names, as Morimichi and Kôsai. He learned painting from his father and won fame as an able artist, which brought him to the position of painter to the Shogunate. He died in 1835 aged 51. Among the sons of Kanô Tanyû there was an artist of the name of Tanshin. To distinguish our artist from him people called him "Morimichi Tanshin."

The picture here reproduced gives the resort of a fairy Hsi-wang-mu (Seiwôbo) who is said to have lived on the bank of the Yan-chi pond. The fairy tale of Hsi-wang-mu dates from the Chou dynasty of China (7th century B.C.). She is said to have appeared riding in a cloud-vehicle and to have brought seven beaches to present to the Emperor Wu of the Former Han dynasty (2nd century B.C.). She explained that the beautiful beaches blossomed but once in 3,000 years and bore fruit once in another 3,000 years and that, if a man ate of this fruit he would enjoy everlasting life. This picture here given shows her gathering the fruit previous to her visit to the Emperor. We see that Tanshin in it strictly observed the traditional method of his school, each line being so fine and delicate and the colouring so exquisite. There is very little variety in the figures, however, and they are somewhat wanting in expression. But save for these two points we find nothing to criticize.



孔雀圖(絹本着色) 岸駒筆

(竪七尺、横五尺)

京都市西村總左衛門君藏

岸駒、姓は佐伯氏は岸、諱は昌明、一名を駒といひ、幼名を健介といふ、
貴然は其字なり、また華陽、同功館、蘭齋、鳩巢樓、可觀堂、虎頭館等の號
あり、其父文右衛門はもと越中富山の藩士なりしが、致仕して加賀
に徙れり、駒は寛延二年(西曆一七四九年)同國金澤に生る、長じて諸
方に遊び、京都に赴きて有栖川宮に仕へ、侍臣となり、雅樂介と稱す、
後、朝廷に召され、主殿大屬より轉じて越前介となり、屢、宮中の書事
を勤む、天保七年、積年の功勞に依りて藏人所衆に補し、從五位下に
叙せられ、越前守に進む、同九年(西曆一八三八年)齡九十にして卒す、
その洛北岩倉の一慶寺を修理して之れに居り、又一菴を山腹に作
りて天開窟と號せしは晩年のことなりきといふ、駒幼にして書を
好み、沉銓(南蘋)と號し、支那浙江省吳興の人、畫に工なり、享保十六年
即ち西曆一七三一年始て長崎に來り、我畫界に貢獻せし所少なか
らざりきを慕ひ、其筆風を學びて翎毛花卉を畫き、後諸家を折衷し
て自ら一格を創し、一家を成して名聲を海内に揚ぐ、遠近乃ち其畫
を爭ひ求め、一門子姪爲めに書を業とする者夥しきに至れり、
茲に掲ぐる孔雀の大畫は、岸駒が壯年時代の作にして、用意周密、傳
彩妍麗、南蘋の遺韻澤々掬すべし、駒が當時、圓山、四條の流派各、盛を
競ひ、時尙を制するの時に方り、新たに生面を開きて、之れと相對峙
せる所以の偶然ならざるを知るに足れり、洵に是れ彼れが遺蹟中
の傑作なりといふ可し

PEACOCKS.

BY GANKU.

(A Kakemono, coloured; 6 feet 10 $\frac{2}{3}$ inches by 4 feet 1 foot 1 $\frac{1}{2}$ inches.)

OWNED BY Mr. SÔZAEMON NISHIMURA, KYÔTO.

(COLLOTYPE.)

Ganku was a native of Kanazawa, Kaga province. At the age of twenty-five he went to Kyôto, where he became acquainted with Prince Arisugawa and became his attendant, afterwards entering the Court as an official at the Palace Keepers Bureau. He painted screens and sliding doors in the Palace and also presented many pictures to the Shôgun, and thus was loaded with favours. From a position at the Imperial Treasury he was promoted to the Governourship of Echizen and was given the Court Rank of the "Lower Fifth Grade." He died in the 9th year of the Tempô period (1838 A.D.), at the age of ninety. Ganku studied, at first, the style of Chin Sien (a native of Wu-hung, Tse-kiang, China). He was highly skilled in painting human figures, flowers, birds, orchids, and chrysanthemums. Afterwards he studied the excellencies of various great masters, and at last formed his own style. His pictures were not only delicate and beautiful, but also subtle and brilliant. Kwayô, Dôkôkwan, Ransai, Kyûsôrô, Kakwandô, Tenkaikutsu, etc. were his art names. Once some Chinese asked him to paint a picture of Mount Fuji, and as remuneration presented him with a tiger's head. He was very much pleased with the present, and from that time used still another pseudonym, Kotôkwan, meaning "Tiger's head hall." He also studied from this head how to paint tigers, in which he became very skilful.

The picture of the peacocks here given is one of his earlier productions. It is an elaborately executed and brilliantly coloured picture; and very typical of his style. He was indeed a great painter and held his own against the Maruyama and Shijô schools at the time when they were at the height of their popularity. This picture is one of the best of his works.



孔雀圖
丁巳年

石山寺縁起畫卷(紙本着色)

谷文晁筆

七軸中第六軸の一段

(各軸全長五丈五尺七寸餘、堅幅一尺一寸一分)

滋賀縣下眞言宗石山寺藏

石山寺の觀世音大士が、藤原時代(西曆第九世紀の央より第十二世紀に至る)より殊に貴賤上下の信仰を得、遠近の諸國より參籠祈願する者多かりしことは、既に第二冊隆兼の縁起畫卷に就て記し、がこの大士が信者に與へたる利益の奇異なる事蹟を描きたるものを石山寺縁起とす、全數七卷あり、首の三卷は高階隆兼、第四卷は土佐光信、第五卷は栗田口隆光の筆と傳へり、第六、第七の二卷は白河樂翁侯(西曆第十八九世紀の交、徳川幕府の執政となりし賢士)が文化(西曆第十九世紀の始)の頃、寺主の需に應じて飛鳥井雅章卿のか、れし詞書のありしに基き、新たに圖を作りて、文晁に畫かしめ、二卷となして本編に補續せられしものなり、其圖は専ら年中行事、春日驗記、其他の古畫によるといへども、ま、新意を出したり、こゝに掲ぐる圖は第六卷中の一段なるが、正應年間(西曆一二八八年—一二九二年)京都白河に住せし少女が、母の貧苦を悲み、石山寺の觀世音に援助を祈りしも、其驗なかりしに由り、遂に身を大津(滋賀縣)の浦に賣り得たる所の金を母に遣り、己れは琵琶湖上の船に投せしに、偶、暴風俄に起りて船を覆し、人畜共に溺死の厄に罹りたるに、獨り彼の少女のみ一頭の白馬に助けられ、湖岸に安着するを得たりしかば、浦人は其孝心深きが爲めに大士の救に遇へるものと、母の家に送還したりといへる靈驗記に基き、少女岸に達し、大士の冥助によりて危難を救はれたる狀を、浦頭の人々に語る處を描けるものなり、其奇瑞に驚ける貴賤老若、及び風浪に慄れたる少女の姿態、一々紙上に宛然たり、下部の波濤は上部の人物家屋に對して聊か調和を破るの嫌あれども、是れ寧ろ筆者が古土佐派の遺法を參酌して、一趣向を立てたるものなれば、彼の隆兼等の筆蹟と對比せんには、おのづから其意匠の妙趣を了悟するを得べし

谷文晁は江戸の人、初は文朝といひ、後ち文伍といふ、俗稱は文五郎、寫山樓、書學齋、無二鯉叟等の號あり、江戸の人にして谷麓谷の男なり、幼より丹青を嗜み、加藤文麗、渡邊玄對、鈴木芙蓉等に就きて其法を學び、後宋元明清諸名匠の畫法を檢討し、又雪舟、探幽は云ふに及ばず、古土佐の遺風をも研究して、遂に一家の祖となり、幕府及び其分家なる田安侯に仕へたり、其山水、花鳥、蟲魚等、畫として精妙ならざるはなく、狩野探幽以後多く比儔を見ざるの大家なり、文晁の山水畫には、揮灑縱橫なる墨畫と、青綠なる金碧畫とあるは、人の知る所なるが、其樂翁侯の命に依て著す所の集古十種の如きは、本邦歴史及び美術の史料として、實に一日もなかる可からざるものなり、又本朝書纂、文晁畫譚等を著せり、天保十二年(西曆一八四一年)歿す、時に年七十八

A HISTORICAL PICTURE OF THE TEMPLE ISHIYAMADERA.

BY TANI BUNCHÔ.

(A portion of the sixth of the seven rolls, coloured; each roll, 55 feet 8 ³/₅ inches by 1 foot 1 inch.)

OWNED BY THE TEMPLE ISHIYAMADERA, ÔMI.

(COLLOTYPE.)

Avalokiteśvara of the temple Ishiyamadera began to be universally worshipped from the Fujiwara period (middle of the 9th century to the 12th century), pilgrims from all quarters thronging there in increasing numbers from year to year. This fact has been spoken about in Vol. II (Takakane's "Historical Picture of Ishiyamadera"). The present rolls purport to record the beneficial works done by the Bodhi-sattva Avalokiteśvara. They are seven in all. The first three were drawn by Takahashi Takakane, the fourth by Tosa Mitsunobu, the fifth by Awataguchi Takamitsu and to these the sixth and seventh were added by Tani Bunchô by order of Lord Shirakawa (a minister in the Shogunate of Tokugawa between the 18th and 19th centuries). There is a work recording the miracles of the Avalokiteśvara of Ishiyamadera by Asukai Masaaki. The pictures were therefore ordered to be painted in accordance with this record.

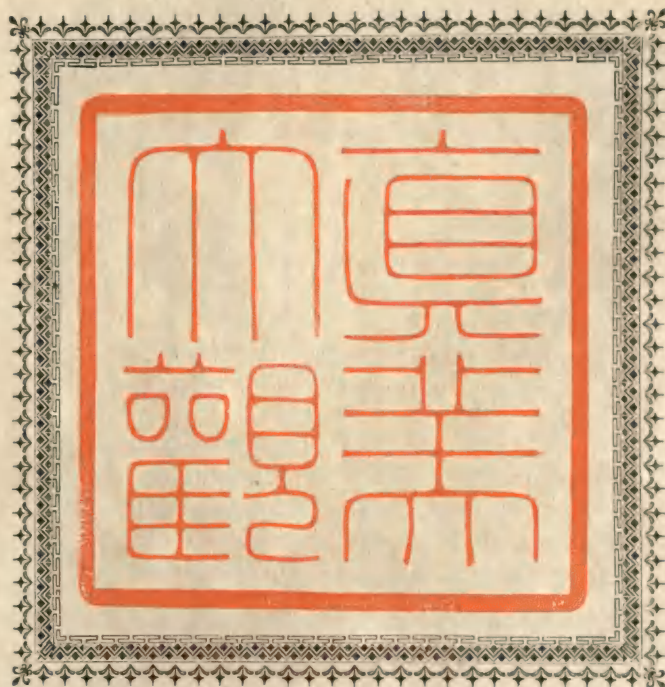
The reproduction here given is a section of the 6th roll and the incident depicted in it is as follows:—"In the Shôwô period (1288-1292) there was a young girl in Shirakawa, Kyôto, who was very poor and had no means whatever of supporting her mother. She earnestly prayed for help to the patron saint of the temple there, but all in vain. So she at last determined to sell herself and thereby getting a certain amount of money, sent it to her mother. When she was crossing Lake Biwa to Ôtsu, she was so unfortunate as to meet with an unexpected storm. The ship was capsized and all the people and all the animals on board were drowned but she was happily rescued by a white horse who swam safely to the shore. The people of Ôtsu considering that by virtue of her exceptional filial piety, Avalokiteśvara had saved her life sent her back to her mother. Here in this picture the conclusion of the incident is shown. The girl (she at the left with long hair) is just out of the water and is telling the people what she has experienced, all wondering at the miraculous occurrence. The wonder on all the faces, young and old, and the girl's emaciated features are skilfully depicted. The waves breaking on the shore may seem to be somewhat out of harmony but the exquisiteness of the design will be seen by comparing this with the rolls by Takakane for it is in this that the painter adopting the style of the old Tosa school originated a device of his own.

Tani Bunchô, the painter, was a native of Yedo (now Tokyô). He had many pseudonyms, Bungo, Shazanrô, Gwagakusai, etc. While still young he was fond of art and began to study it under Katô Bunrei, Watanabe Gentai, and Sudzuki Fuyô. Afterwards he investigated all the styles of Sung, Yuen, Ming, and Ching (the present dynasty) of China and studied also the methods of Sesshû, Tanyû and the Tosa school. He at last became the founder of a new style and served as an artist under the Shogunate and Lord Tayasu. He was skilled in landscapes, human figures, flowers, birds, insects, fishes and the like; in these not many have excelled him since Kanô Tanyû. It is a well known fact that there are in his works two kinds of landscape paintings, one being a rough ink-sketch, the other a minute colour-sketch. The "Shûko Jisshu" (a historical album in ten parts) which he compiled by order of Lord Shirakawa is important indeed indispensable not only for the artist but for the historian as well. There are two works written by him i.e. "Honchô Gwasan" (a collection of Japanese pictures) and "Bunchô Gwadan" (a treatise on paintings). He died in 1841 aged 78.



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稟 告

眞美大觀に挿入する繪畫彫刻の材料は、主として寺院の寶物中より撰取す可き當初の計畫なりしが故に、京都、奈良を始め各地寺院の什寶は、本會に於て隨意に之れを撮寫するの特權を得たること曩に表白したる所の如し、爾來全國幾多の寺院に存在する無數の寶物に就き、精を抜き粹を集めて之れを本書に掲載し、以て優秀卓絶なる美術品の紹介に努めたることは、既刊の二冊に就ても丁知せらるゝ所ならんと信ず、され寺院は美術の淵藪にして凡そ優秀なる美術品の多數は、寺院の庫中に在ること勿論なりと雖も、寺院以外亦希有の逸品を珍祕する大家名族に乏しからず、而して本書の大成を期せんが爲めには、此等の逸品を博搜旁羅するの必要あるを感せり、是を以て第三冊以後に於ては、當初の計畫を更に擴張し、其所藏者の寺院たるを否らざるを問はず、汎く材料を精撰檢尋し、苟も時代を代表し、作者の眞價を示すに足る所の神品傑作は、即ち取て以て之れを本書に収載せんとす、是れ蓋し本書をして上下一千有餘年間に於ける本邦美術の活歴史として、天下後世に恥ぢざる極めて完美のものたらしめんことを期待するに外ならざるなり

NOTICE.

It was our intention at first to select the materials for reproduction in the "Selected Relics of Japanese Art" from those sculptures and paintings treasured up in the various temples, and for this purpose we obtained from the temples of Kyôto, Nara, and other places, as has already been noticed, privilege to photograph and reproduce any sculptures and paintings in their possession. That we have been selecting masterpieces from among the innumerable art-relics hoarded up in the various temples, and are introducing to the public rare articles of fine art, will be seen from the two volumes we have already published. Without doubt Japanese temples are reservoirs of fine art, and a greater part of the valuable paintings in Japan is hoarded up in their storehouses. But there are also many private families of illustrious name which have in their possession unique productions of art. To make this book as perfect as can be wished, therefore, we feel it necessary that materials should be drawn from these private collections also. Thus we have come to decide that from the 3rd volume on we shall enlarge our first scheme and look for materials not only among the treasures of temples, but also in private collections taking in such masterpieces as may represent ages or show the true merits of any noted painter, thus making the book worthy to be handed down to posterity as a comprehensive history of Japanese fine art for a period extending over more than twelve hundred years.

眞美大觀第三號は既に數月前發行す可き筈なりしに大に豫定の期に後れたるは深く謝する所なり但し本號に挿入せる孔雀明王の木板着色摺は未曾有の精巧緻密なるものにして色摺度數實に三百度以上に達し其彫刻に着手したるより摺上りに至るまでの間各職工非常の勉勵を以てして尙ほ八ヶ月を費したるが故に其發行意外の遷延を見るに至れり然れども今や會務全く整頓し時日を要する精緻なる木版の如きは數號後の分まで既に彫刻に着手したれば今後は豫定の期を誤らず四ヶ月毎に必ず一冊宛を發行し以て本書(全部貳拾冊)の圓滿なる完結を告げしむ可し爰に謹んで謝告す

但し第四號は本年十二月之を發行す

明治三十三年九月

日本佛教眞美協會

眞美大觀第四冊(本年十二月發行)

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銅製燈籠(全体及天女像)	一	二	二	二	二	二	二	一	一	一	一	一	一	一	二	二	二	二	二	二	二	二	二	二	二	二	二	二	二	二	二	二	二	二	二
十六羅漢畫像	一	二	二	二	二	二	二	一	一	一	一	一	一	一	二	二	二	二	二	二	二	二	二	二	二	二	二	二	二	二	二	二	二	二	二
釋迦三尊畫像	一	二	二	二	二	二	二	一	一	一	一	一	一	一	二	二	二	二	二	二	二	二	二	二	二	二	二	二	二	二	二	二	二	二	二
不空罽索畫像	一	二	二	二	二	二	二	一	一	一	一	一	一	一	二	二	二	二	二	二	二	二	二	二	二	二	二	二	二	二	二	二	二	二	二
鳳凰堂屏畫像	一	二	二	二	二	二	二	一	一	一	一	一	一	一	二	二	二	二	二	二	二	二	二	二	二	二	二	二	二	二	二	二	二	二	二
闘牛圖	一	二	二	二	二	二	二	一	一	一	一	一	一	一	二	二	二	二	二	二	二	二	二	二	二	二	二	二	二	二	二	二	二	二	二
救脫菩薩木像	一	二	二	二	二	二	二	一	一	一	一	一	一	一	二	二	二	二	二	二	二	二	二	二	二	二	二	二	二	二	二	二	二	二	二
婆藪仙人木像	一	二	二	二	二	二	二	一	一	一	一	一	一	一	二	二	二	二	二	二	二	二	二	二	二	二	二	二	二	二	二	二	二	二	二
遠寺晚鐘圖	一	二	二	二	二	二	二	一	一	一	一	一	一	一	二	二	二	二	二	二	二	二	二	二	二	二	二	二	二	二	二	二	二	二	二
紫式部日記書卷	一	二	二	二	二	二	二	一	一	一	一	一	一	一	二	二	二	二	二	二	二	二	二	二	二	二	二	二	二	二	二	二	二	二	二
東征傳緣起書卷	一	二	二	二	二	二	二	一	一	一	一	一	一	一	二	二	二	二	二	二	二	二	二	二	二	二	二	二	二	二	二	二	二	二	二
伯道仙人圖像	一	二	二	二	二	二	二	一	一	一	一	一	一	一	二	二	二	二	二	二	二	二	二	二	二	二	二	二	二	二	二	二	二	二	二
大明國師畫像	一	二	二	二	二	二	二	一	一	一	一	一	一	一	二	二	二	二	二	二	二	二	二	二	二	二	二	二	二	二	二	二	二	二	二
蓮花圖	一	二	二	二	二	二	二	一	一	一	一	一	一	一	二	二	二	二	二	二	二	二	二	二	二	二	二	二	二	二	二	二	二	二	二
山水圖	一	二	二	二	二	二	二	一	一	一	一	一	一	一	二	二	二	二	二	二	二	二	二	二	二	二	二	二	二	二	二	二	二	二	二
瓢簞鯨圖	一	二	二	二	二	二	二	一	一	一	一	一	一	一	二	二	二	二	二	二	二	二	二	二	二	二	二	二	二	二	二	二	二	二	二
山水樓閣圖	一	二	二	二	二	二	二	一	一	一	一	一	一	一	二	二	二	二	二	二	二	二	二	二	二	二	二	二	二	二	二	二	二	二	二
佛鬼軍畫卷	一	二	二	二	二	二	二	一	一	一	一	一	一	一	二	二	二	二	二	二	二	二	二	二	二	二	二	二	二	二	二	二	二	二	二
山水畫卷	一	二	二	二	二	二	二	一	一	一	一	一	一	一	二	二	二	二	二	二	二	二	二	二	二	二	二	二	二	二	二	二	二	二	二
山水圖	一	二	二	二	二	二	二	一	一	一	一	一	一	一	二	二	二	二	二	二	二	二	二	二	二	二	二	二	二	二	二	二	二	二	二
山水瀑布圖	一	二	二	二	二	二	二	一	一	一	一	一	一	一	二	二	二	二	二	二	二	二	二	二	二	二	二	二	二	二	二	二	二	二	二
溪山問奇圖	一	二	二	二	二	二	二	一	一	一	一	一	一	一	二	二	二	二	二	二	二	二	二	二	二	二	二	二	二	二	二	二	二	二	二
融通念佛緣起書卷	一	二	二	二	二	二	二	一	一	一	一	一	一	一	二	二	二	二	二	二	二	二	二	二	二	二	二	二	二	二	二	二	二	二	二
耕作圖	一	二	二	二	二	二	二	一	一	一	一	一	一	一	二	二	二	二	二	二	二	二	二	二	二	二	二	二	二	二	二	二	二	二	二
觀音畫像	一	二	二	二	二	二	二	一	一	一	一	一	一	一	二	二	二	二	二	二	二	二	二	二	二	二	二	二	二	二	二	二	二	二	二
四季草花圖	一	二	二	二	二	二	二	一	一	一	一	一	一	一	二	二	二	二	二	二	二	二	二	二	二	二	二	二	二	二	二	二	二	二	二
七難七福圖	一	二	二	二	二	二	二	一	一	一	一	一	一	一	二	二	二	二	二	二	二	二	二	二	二	二	二	二	二	二	二	二	二	二	二
雪景雨景圖	一	二	二	二	二	二	二	一	一	一	一	一	一	一	二	二	二	二	二	二	二	二	二	二	二	二	二	二	二	二	二	二	二	二	二
蘆雁圖	一	二	二	二	二	二	二	一	一	一	一	一	一	一	二	二	二	二	二	二	二	二	二	二	二	二	二	二	二	二	二	二	二	二	二
四季花鳥書卷	一	二	二	二	二	二	二	一	一	一	一	一	一	一	二	二	二	二	二	二	二	二	二	二	二	二	二	二	二	二	二	二	二	二	二

廣隆寺藏	隆華寺藏	大華寺藏	清凉寺藏	智華院藏	等智院藏	篠山寺藏	十三間堂藏	松浦伯爵藏	須賀侯爵藏	秋峰元子提	唐招提寺藏	南禪寺藏	本法寺藏	金地院藏	退藏院藏	井伊伯爵藏	十念寺藏	毛利公爵藏	伊達男爵藏	伊達伯爵藏	靈雲院藏	大久保子爵藏	黃倉公爵藏	三井寺藏	藤田傳三郎君藏	觀音寺藏	皇室博物館藏							
一	一	一	一	一	一	一	一	一	一	一	一	一	一	一	一	一	一	一	一	一	一	一	一	一	一	一	一	一	一	一	一	一	一	一

各一宛
松浦伯爵藏
須賀侯爵藏
秋元子爵藏
唐招提寺藏
南元子爵藏
本法禪寺藏
金地院藏
退藏院藏
井伊伯爵藏
十念寺藏
毛利公爵藏
伊達男爵藏
伊達伯爵藏
靈雲院藏
禪林寺藏
大久保子爵藏
黃栗山藏
岩倉公爵藏
三井寺藏
藤田傳二郎君藏
觀音寺藏
帝室博物館藏